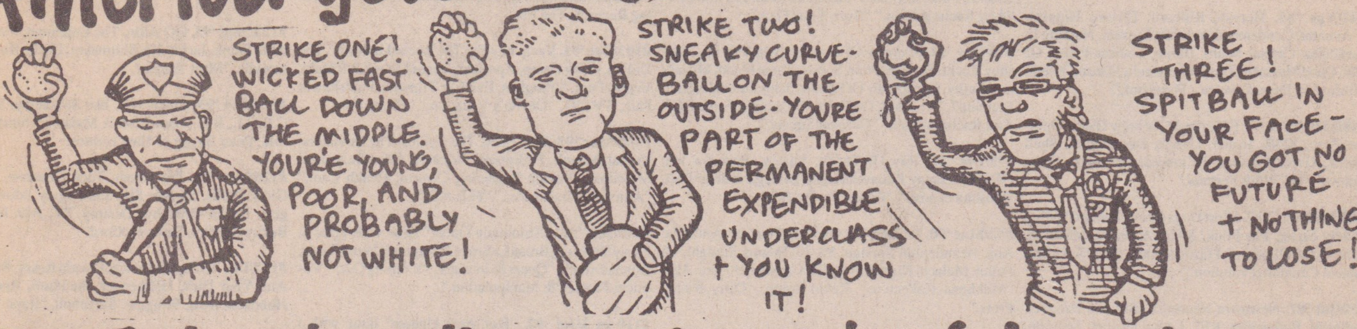
MAXIMUMROCKNROLL

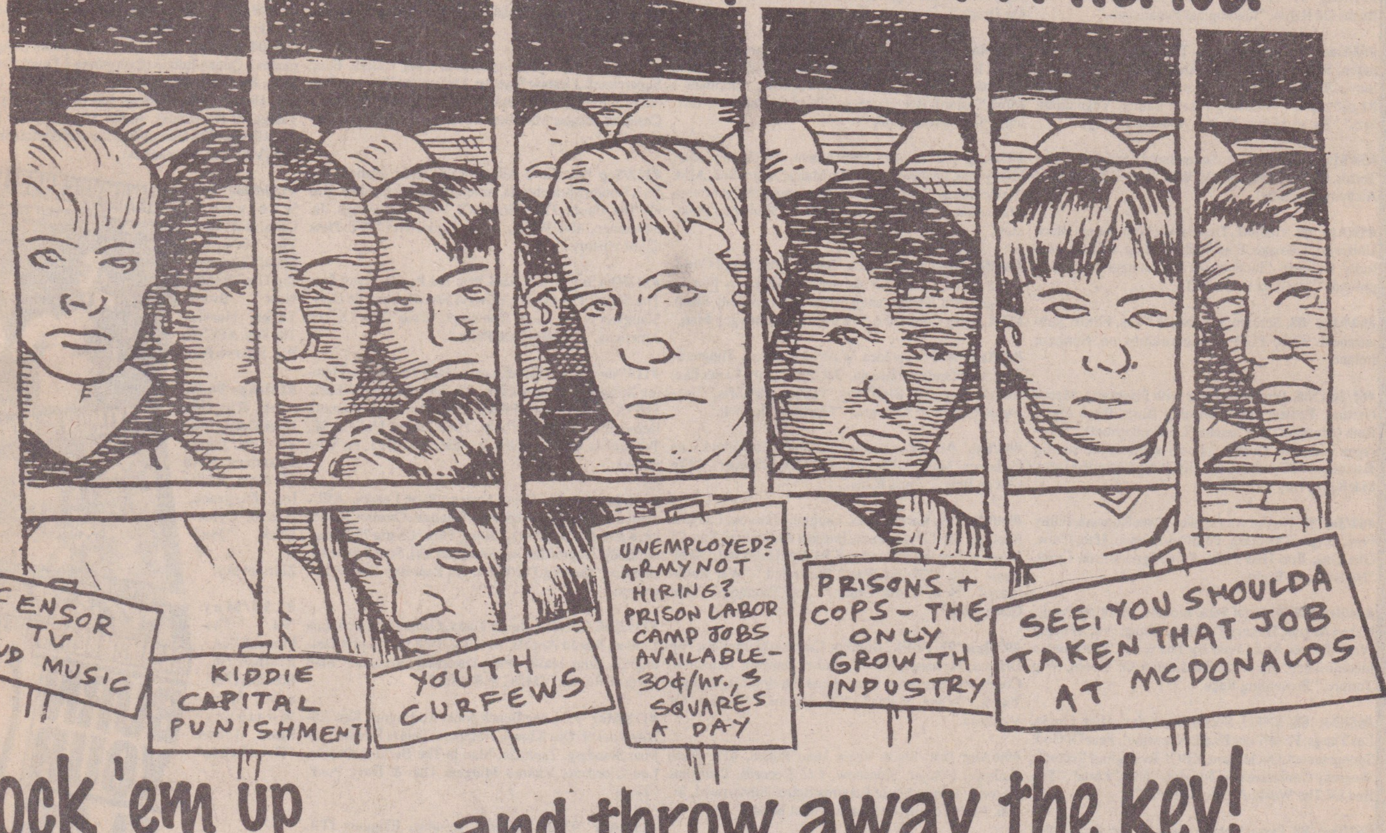
IT'S SPRINGTIME, BASEBALL SEASON IS UPON US, AND...

May '94
#132
$2.00

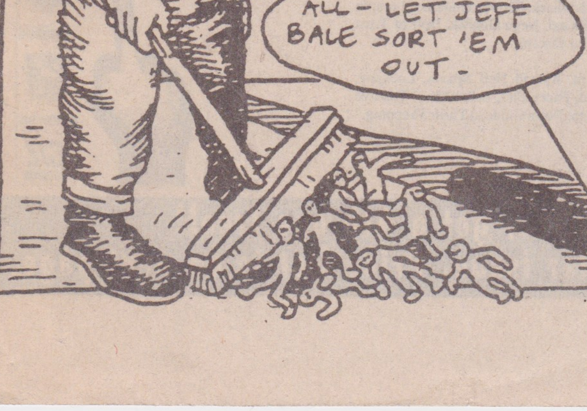
America gets tough on crime!!!


STRIKE ONE! WICKED FAST BALL DOWN THE MIDDLE. YOU'RE YOUNG, POOR, AND PROBABLY NOT WHITE!
STRIKE TWO! SNEAKY CURVE-BALL ON THE OUTSIDE - YOU'RE PART OF THE PERMANENT EXPENDIBLE UNDERCLASS + YOU KNOW IT!
STRIKE THREE! SPITBALL IN YOUR FACE - YOU GOT NO FUTURE + NOTHING TO LOSE!

Take the alienated youth of America---


CENSOR TV AND MUSIC
KIDDIE CAPITAL PUNISHMENT
YOUTH CURFEWS
UNEMPLOYED? ARMY NOT HIRING? PRISON LABOR CAMP JOBS AVAILABLE - 30¢/hr., 3 SQUARES A DAY
PRISONS + COPS - THE ONLY GROWTH INDUSTRY
SEE, YOU SHOULDA TAKEN THAT JOB AT MCDONALDS

lock 'em up and throw away the key!


KILL 'EM ALL - LET JEFF BALE SORT 'EM OUT -

When a country already has a higher percent of its population in jail than any other 'civilized' society and there's a clamor for locking up even more, when parents fear their young, when there's little meaningful work at living wages, when violence has been an integral part of the culture's history, then it's time to take a long hard look and call this system what it truly is----------A COLD FUCKING FAILURE!!!

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

#43/Dec ‘86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, “Child Abuse.”

#46/Mar ‘87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, “Prisons: Society’s Greatest Crime.”

#47/Apr ‘87. Heresy, Ripcord, Electro Hippies, L’Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, “Populism.”

#48/May ‘87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB; Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th’Inbred, Accused, “Jesse Helms,” “H1 Work Permits.”

#49/Jun ‘87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, “Shred Of Dignity,” Flipside zine, “AIDS & The Sexual Counter-revolution.”

#50/Jul ‘87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, “Putting On Shows In The UK.”

#51/Aug ‘87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, “Ideological Fanaticism.”

#55/Dec ‘87. Culture Shock, The Web, Intense Mutilation, Where’s The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, “Draft Registration,” “Thinking About Eating: Vegetarianism,” “Pacho Mama: Nature And Technology.”

#58/Mar ‘88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr ‘88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, “Inconnu & the Hungarian Underground,” “Pacifica vs the FCC.”

#60/May ‘88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun ‘88. Women’s Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), “Nicaragua with Jane Guskin,” Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul ‘88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, “Native Land Rights.”

#64/Sep ‘88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, “Preventing Rape.”

#65/Oct ‘88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, “NYC Riots”, “The End Of The World As We Know It.”

#67/Dec ‘88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, “Federal Investigators and Your Rights,” “Ed Meese and Pornography.”

#68/Jan ‘89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, “Top 15 Albums Covers,” “A Trip To Communist Cuba,” “Skins and Nazis.”

#73/Jun ‘89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, “Nazi Resurgence in Germany,” “Book Your Own Fucking Tour,” “Nightline TV Discrimination.”

#74/Jul ‘89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol’s Kronstadt Club, TV Smith, “Mozambique,” “People’s Power: Two Decades.”

#76/Sep ‘89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, “Palestine, Israel and Intifada,” “Anti Racist Action,” “Burn Your Flag.”

#78/Nov ‘89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, “Touch & Go Retro,” “Positive Force DC,” Anti Racist Action,” “German Squats.

#79/Dec '89. Ray Of Today, Misery, Bazooka Joe, GF+DD, Happy KadaverBlatant Disregard, John Peel, "Krishna expose", "Prison For Profit".

#82/Mar ‘90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, Painful X-tremeties, Aku-Aku, “Milkbone Collective,” Kevin Army, “Dirty Rotten Press.”

#83/Apr ‘90. Jerry’s Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D’Eli, “The Shadow,” “War On Drugs.”

#84/May ‘90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, “Germany’s Move Towards Reunification,” “Homelessness In America,” “Old Aussie Punk.”

#87/Aug ‘90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, “Old Canadian Punk,” “Redwood Summer.”

#88/Sep ‘90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, “Iraq’s Boogey Man.”

#91/Dec ‘90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, “Gainesville Girls,” “Japanese Racism In America,” “Marlboro Boycott.”

#93/Feb’ 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, “The CIA In Italy,” “Paris Riots.”

#94/Mar ‘91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, “Skintronic Zine,” “World War 3 Illustrated,” “War Resistance,” “New World Order,” “Jeff Paterson,” “War Censorship.”

#97/Jun ‘91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, “White Nights,” “DC Demos,” “Culture Of Violence.”

#99/Aug ‘91. Tesco Vee’s Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep ‘91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, “Does MRR Suck?”, “MRR Bibliography Pt 1.”

#100 pt 2/Sep ‘91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, “MRR Bibliography Pt 2.”

#101/Oct ‘91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, “Epicenter Zone and Blacklist Mailorder,” “Report From The Moscow Barricades,” “The Trouble With Revoltions.”

#102/Nov ‘91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec ‘91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, “Devon’s Vacation,” “Hippy Porn.”

#106/Mar ‘92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, “Women Regaining Control: Health Care,” “Attica 20 Years Later,” “H.E.A.R.”

#109/Jun ‘92. “Absolutely Queer” issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, “Queer Skinheads,” “Coming Out,” “Political Fantasy & Manipulation.”

#110 pt 2/Jul ‘92. “Bay Area Update” issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin’ Utters, Eggplant, Gag Order.

#111/Aug ‘92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley’s Children, Simple Machines Records, “Sexuality & Fascism.”

#112/Sep ‘92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, “NY Punk Clubs History.”

#113/Oct ‘92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, “Two Tales Of The Americas,” “Professional Punx.”

#114/Nov ‘92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, “Election 1992: To Vote Or Not.”

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#124/Sept '93. GG Allin, The Unknown, Ruts, Crocodile Skink, Jackknife, Shitmaker, Garlic Boys, Bollweevils, "Meat People".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teen Generate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#131/Apr '94. Rev Norb, Rip Offs, Devil Dogs, Cows, The Gits, Johnny Thunders, Cara De Nada, Rezillos, Disgrace, PPZ30, Cyberpunk, "Mad Vlad Zhirinovsky.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "Three Strikes".

MAXIMUMROCKNROLL
WHO IS THIS MAN AND WHY
MAXIMUMROCKNROLL
THE SECRET GOVERNMENT
MAXIMUMROCKNROLL
BURN YOUR FLAG
MAXIMUMROCKNROLL
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Please list alternates in case we're out of a particular issue. Price list is on next page.

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SUBSCRIPTIONS:
PLEASE NOTE SOME LOWER OVERSEAS RATES

•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
•*Canada:* Copies are $3.00 each/ 6 issues sub for $18.00 (US dollars).
•*Mexico:* Copies are $3.00 each/ 6 issues sub for $18.00.
•*U.K./Europe:* Copies are $5 each/ 6 issue sub for $30.
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•*South America:* Copies are $4.00 each/ 6 issue sub for $24.00.

BACK ISSUES AVAILABLE:
Back issues 43, 46-51, 55, 58-62, 64 are $1.50 each ppd in U.S., $2 Canada & Mexico, $2.75 So America, $3.50 Europe, $4.25 Asia & Australia. Back issues 65, 67-68, 70, 73-74, 76, 78, 82-85, 87-88, 91, 93-94, 97-98, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $4.00 Europe, $5.50 Asia/Australia, $3.00 So America. Back issues 101-103, 106, 109, 110 (pt 2), 111-114, 116 are: $2.50 each ppd in U.S., $2.75 Canada/Mexico, $5.00 Europe, $4.50 South America, $7 Asia/Australia. Back issues 117-132 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $40
1/3 page square: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a one month backlog!

COVER: Jeff Heermann

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)575-1970 or fax (415)575-1977. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

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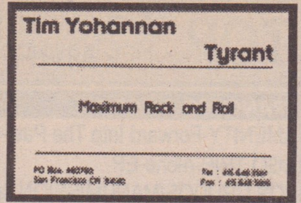

Tim Yohannan
Tyrant
Maximum Rock and Roll

Hey, it's time once again for the annual MRR financial report, a fine tradition if there ever was one. See if you can make sense out of this:

1993 INCOME	
beginning balance	**$500.00**
advertising	103,608.80
mag & record distribution	90,878.83
radio Income	3,763.00
subscriptions	18,011.25
miscellaneous Income	73.40
total income	**$216,833.28**
1993 EXPENSES	
bad debts	1,164.50
bank service charges	251.23
auto	3,835.63
equipment	11,898.53
insurance	445.00
legal & professional fees	800.00
record label	18,598.53
office expenses	6,301.19
postage	32,318.09
printing	76,732.50
radio	2,907.85
record purchases	2,630.54
rent	13,750.00
repairs	468.52
supplies	8,964.59
utilities	3,410.05
zine production	29,461.23
miscellaneous	750.00
total expenses	**$214,681.80**
OVERALL TOTAL	**$2,151.48**

The one category that some of you might wonder about (actually, I doubt it) is the zine production expense of $29,461.23. This year, we took the liberty of dividing up a bunch of the profit amongst all the shitworkers and contributors that helped out on most issues of '93. The amount varied from $100 to $400. depending on how much time they put in. Hope that's OK with you all--they deserve it!

A final note: this is addressed to those people that write in asking for various punk rock information from us and don't always get answers. Please don't take offense, but there just aren't enough hours in the day to answer all those questions (which vary from info on some band or record to specifics on putting together MRR, etc. I do get to some of them, but usually they never get dealt with. Don't take it personally. Tim the Tyrant

A few issues back, we began breaking down classifieds into two new categories, music-related and non-music. The former will accomodate the previous tape classified section, as well as include record collecting ads and ads for records/CDs that we are no longer reviewing. Those bands/labels that are being hurt by our narrowing of musical coverage can at least get in a classified that alerts people to their existence. Sorry, that's the best we can do!

NOTE TO ADVERTISERS: We have priorities on what kinds of ads we'll take. Top priority is for music-related ads (ads for labels or bands), as well as zine ads, punk-relevant book ads, tour ads, etc. We'll only run new clothing ads if they are part of an overall band or label ad, but not the main focus. We only have space to run ads for releases we're reviewing, so if your label is putting out many types of music, please tailor your ad towards what we will be covering, again making that stuff the main focus. Our focus is on punk rock, garage music, hardcore punk, and other aggressive, energetic and raw blasts. We will not accept major label or "indie" major wanna-bes with corporate ties, nor ads that promote those corporate interests. Also, please call if you have any doubt if we'd be reviewing your release, and if you do reserve ad space, make sure you get the ad in BEFORE the 1st of the month when it's due!!! Thank you.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold **Paula Hirsch**
Radley Hirsch **Kenny Kaos**
Ken Sanderson **Alisa Schulman**
Jon Von **Last Will**

CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDVS	Davis, CA
90.3FM	Wednesday 1AM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KSCL	Shtreveport, LA
91.3FM	call station
KTRU	Houston, TX
call station	
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WBNY	Buffalo, NY
91.3FM	Thurs 6PM
WCNI	New London, CT
91.1FM	Saturday midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WPRK	Winter Park, FL
91.5FM	Wednesday 10PM
WSPN	Saratoga Springs, NY
91.1FM	Tuesday 11PM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
WYRE	Waukesha, WI
103.9FM	Sunday 9PM
Radio Pomme	Louviers, France
91.6FM	Saturday 5PM
4ZZZ	Fortitude Vly, Australia
102.1FM	Tuesday 10PM
Radio Skidrow	Sydney, Australia
88.9FM	Monday 8PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

FRANCISCO ALEGRIA

- AMENITY-Forward Into The Past-CD
- EGO TRIP-Alone-EP
- LOS CRUDOS/MANUMISSION-split EP
- INKISICAO/X-ACTO-split CD
- SOCIAL OUTCAST/JESUS CHRUST-split EP
- V/A-The Polar Scene-CD
- DALTONIC-EP
- SPLINTER-Ten Love Songs-LP
- STRAIGHT FACED-Self Will Run Riot-EP
- GROUNDWORK-live

SUZANNE BARTCHY

- THE RICHIES-Pet Summer-CD
- RANDY-No Carrots...-CD/PEBBLES-45
- RIP OFFS-Make Up Your Mind-45
- ZOINKS-Sapsucker Sluggo-45/SLANT 6-LP
- HUMPERS-Journey....-CD and live
- SATANIC SURFERS-Skate To Hell-CD
- FRUMPIES-Safety First-EP/ONYAS-Destroyers-EP
- THE BRENTWOODS-Heeby-Jeebies-EP
- LEATHERFACE-Cherry Knowle-CD/RFTC-UFO-45
- OBLIVIANS-Call Shots-EP/HEADCOATS-No One-EP

LANCE HAHN & MISSY LAVALLEE

- ARCHERS OF LOAF-What Did You Expect?-45
- GITS-Enter The Conquering Chicken-LP
- LOS CRUDOS/MANUMISSION-split EP
- QUEEN MAB-Smile Big Today-EP
- SLANT 6-Soda Pop Rip Off-LP
- FRUMPIES-Safety First-EP
- HUGGY BEAR-Long Distance Lovers-EP
- MUKILTEO FAIRIES-live and tape
- ROCKET FROM THE CRYPT-UFO-EP
- UNWOUND-MK Ultra-EP

PAUL CURRAN

- THE BRENTWOODS-Heeby-Jeebies-EP
- HUGGY BEAR-Long Distance Lovers
- BUM-Mrs Rock & Roll-45
- FORTUNE & MALTESE-EP
- V/A-Shagging In The Streets-2xEP
- SLANT 6-Soda Pop Rip Off-LP
- ZOINKS-Sapsucker Sluggo-45
- MUKILTEO FAIRIES-live
- UNWOUND-MK Ultra-45
- FOSS-The El Paso Pussycats-EP

JOE DONOHOE

- THE GITS-Enter The Conquering Chicken-LP
- SWEET DIESEL-EP
- THE LAURELS-All Seeing Eye-45
- ANTISEEN-Masters Of The Sky-45
- SCARED OF CHAKA-EP
- THE ONYAS-Destroyer-EP
- FRUMPIES-Safety First-EP
- '68 COMEBACK-Flip Flop & Fly-45
- 88 FINGERS LOUIE-Go Away-EP
- BUM-Mrs Rock'n'Roll-45

LALI DONOVAN

- SPLINTERED-Ten Love Songs-LP
- LEATHERFACE-Chery Knowle-CD
- Genetic Disorder-#10-zine/GARDEN VARIETY-live
- LOS CRUDOS/MANUMISSION-split EP
- SLANT 6-Soda Pop Ripoff-LP
- FRANCIS ANTHONY SUPERSTAR-EP
- COWBOY KILLERS-Punkers Look Like-CD
- GOD BULLIES/MULKITEO FAIRIES-live
- RIMSHOUT-Socially Inadequate-CD
- 88 FINGERS LOUIE-Go Away-EP

KARIN GEMBUS

- SIXTEEN BULLETS-live
- BORN AGAINST-M.I.T.B.-split 8"
- EXCUSE 17-live
- DEAD SILENCE-Freedom-EP
- GODHEADSILO-live
- QUEEN MAB-EP
- HEAVENS TO BETSY-live
- UNWOUND-MK Ultra-EP
- LOS CRUDOS/MANUMISSION-split EP
- HOOVER-Lurid-LP

MICHELLE HAUNOLD

- RIP OFFS-Make Up Your Mind-45
- THE WORST-Tunes From The Tombs-Ep
- FORTUNE & MALTESE-No Dice-EP
- OBLIVIANS-Call The Shots-EP
- JOHNNY LEGEND-Pipeline-45
- THE SWINDLE-Lazni Ljudi-EP
- LA SECTA-Wild Weekend-LP
- BUM-Mrs Rockn'Roll-EP
- DUMMIES-I'm Gone-EP/MORAL CRUX-CD
- TEENGENERATE/STEPFORD 5-split 45

MATT JAMES

- THEE HEADCOATS-No One-EP
- THE BRENTWOODS-Heeby-Jeebies-EP
- THE STASH-Suave As Old Arseholes-45
- V/A-Y.M.A.H.#2-EP
- OBLIVIANS-Call The Shots-EP
- RIP OFFS-Make Up Your Mind-45
- FRUMPIES-Safety First-EP
- SLANT 6-Soda Pop Ripoff-LP
- TEENGENERATE/STEPFORD 5-split 45
- PEBBLES-We're Going Shopping-45

CAROLYN KEDDY

- THE DUMMIES-I'm Gone-EP
- NEW BAD THINGS-EP
- TEENGENERATE/STEPFORD 5-split 45
- RIP OFFS-Make Up Your Mind-45
- WICKED CAT SOUP-Smile, Talk, Etc-EP
- BIG BONGIN' BABY-2 Weeks Of Decadence-EP
- HUMPERS-Journey To Centre Of Your Wallet-CD
- OBLIVIANS-Call The Shots-EP
- ICKY BOYFRIENDS-Cuckoo-EP
- PLOW/TALL MEN-split EP

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

Please send us your records
(2 copies of vinyl, if possible--one for review and
one for airplay), or CD-only release.

MICK KRASH

DEAD SILENCE-Freedom-EP
EDDY-EP
GUNK-LP
CAPITOL PUNISHMENT-LP
LOS CRUDOS/MANUMISSION-split EP
UNWOUND-MK Ultra-EP
DALTONICS-EP
ROCKET FROM THE CRYPT-EP
BORN AGAINST-M.I.T.B.-split 8"
TRENCHMOUTH/BLISS-split EP

RAY LUJAN

SLANT 6-Soda Pop Ripoff-LP/G-WHIZ-Hook-CD
THE BRENTWOODS-Heeby-Jeebies-EP
RIP OFFS-Make Up Your Mind-45
LOS CRUDOS/MANUMISSION-split EP
ONYAS-Big Bongin' Baby-EP/GITS-LP
J CHURCH-Half And Half-EP
ROCKET FROM THE CRYPT-UFO-EP
88 FINGERS LOUIE-Go Away-EP
ARCHERS OF LOAF-What Did You Expect?-45
SINATRAS-Action Party-45/ERIC"S TRIP-EP

TIMOJHEN MARK

EXTREME NOISE TERROR-Peel Sessions-45
V/A-Utsunomiya City HC-EP/Arnie-zine
ROCKET FROM THE CRYPT-UFO UFO-EP
LEATHERFACE-Cherpy Knowle-CD
SPOILED BRATS/ MULKITEO FAIRIES-live
LOS CRUDOS/MANUMISSION-split EP
TEENGENERATE/STEPFORD 5-split 45
HEADCOATS/SEXTON MING-split EP
OBLIVIANS-EP/MODERAT LIKVIDATION-CD
V/A-Distortion Hell-CD/INKISICAO/X-ACTO-split CD

SMELLY MUSTAFA

GLAZED BABY/HORSEY-split 45
CHILD MOLESTERS-LP
ICKY BOYFRIENDS-Cuckoo-EP
DRIPPY DRAWERS-Jump Through It-EP
'68 COMEBACK-Flip Flop & Fly-45
JACK KEVORKIAN & THE SUICIDE MACHINES-EP
KILL CITY BABIES-Proof Positive-EP
RIP OFFS-live
GROVER-Sulphur-EP
JOHNNY LEGEND-Pipeline-45

MEIL NORDSTROM

EXTREME NOISE TERROR-Peel Sessions-EP
LOS CRUDOS/MANUMISSION-split EP
V/A-Utsunomiya City HC-EP
TOXIC NARCOTIC-New Ways...-EP
BUZZOVEN-live
SPLINTER-10 Love Songs-LP
BORN AGAINST/M.I.T.B.-split 8"
WAR CRIMES-The True Face Of Bombings-EP
GROUNDWORK-live
DEAD SILENCE-Freedom-EP

JEFF RANDOM

SLANT 6-Soda Pop Rip Off-LP
HEADCOATS-W.O.A.H.-LP
CAPITAL PUNISHMENT-The First Line-Up-LP
HUMPERS-Journey To The Centre....-CD
THE WORST-Tunes From The Tomb-EP
TEENGENERATE/STEPFORD 5-split 45
GITS-Enter The Conquering Chicken-LP
RIP OFFS-Make Up Your Mind-45
THE STASH-Suave As Old Arseholes-45
THE SWINDLE-EP

BRUCE ROEHRS

OBLIVIANS-Call The Shots-EP
WORSE THAN USELESS-Prophets Of Punk-EP
V/A-Utsunomiya City HC-EP
THEE HEADCOATS-No One-EP
DEVIL DOGS-live
RIP OFFS-Make Up Your Mind-45
TEENGENERATE/STEPFORD 5-split 45
ANTISEEN-Masters Of The Sky-45
THE DUMMIES-I'm Gone-EP
MAD BROTHER WARD-Am I Cool?-EP

KEN SANDERSON

BORN AGAINST/M.I.T.B.-split 8"
LOS CRUDOS/MANUMISSION-split EP
MUKILTEO FAIRIES-live
CAPITAL PUNISHMENT-The First Line-Up-CD
FALLOUTS/NIGHT KINGS-split EP
RIP OFFS-Make Up Your Mind-45
MODERAT LIKVIDATION-CD/V/A-Distortion To Hell-C
THE BRENTWOODS-Heeby-Jeebies-EP
THE STASH-Suave As Old Arseholes-45
V/A-Utsunomiya City HC-EP

JON VON

GITS-Enter The Conquering Chicken-LP
SMUGGLERS-Party Pooper-EP
SLANT 6-Soda Pop Rip Off-LP
THE STASH-Suave As Old Arseholes-45
THE BRENTWOODS-Heeby-Jeebies-EP
THE DUMMIES-I'm Gone-EP
BUM-Mrs RocknRoll-45
VICE BARONS-Suck O'Rama-EP
MONO MEN-Last Straw-45
TEENGENERATE-Growin' Up Wrong-45

TIM YOHANNAN

WAR CRIMES-The True Face Of Bombings-EP
MAD BROTHER WARD-Am I Cool?-EP
THE BRENTWOODS-Heeby-Jeebies-EP
100,00 BODYBAGS-Problem-45
RIP OFFS-Make Up Your Mind-45
OBLIVIANS-Call The Shots-EP
KARL S BLUE & MAGIC QUELLS-LP
THE STASH-Suave As Old Arseholes-45
SCARED OF CHAKA-Hot Dog On A Stick-EP
THE DUMMIES-I'm Gone-EP/V/A-Tattoo Dave-EP

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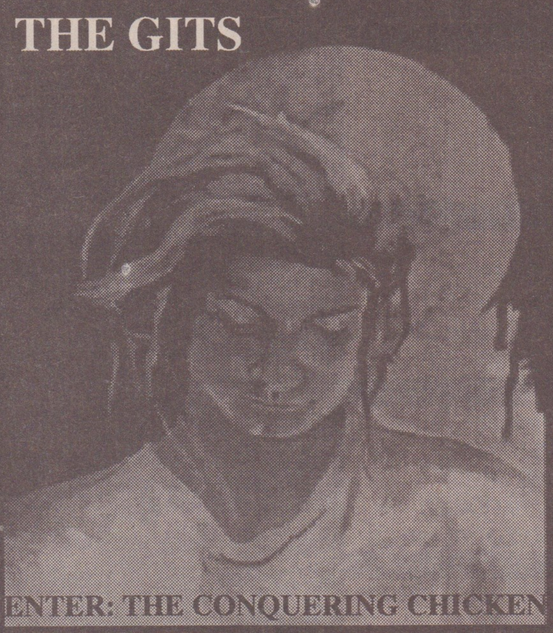
Tim Yohannan



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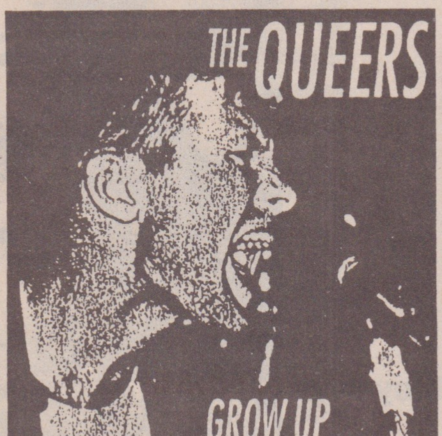
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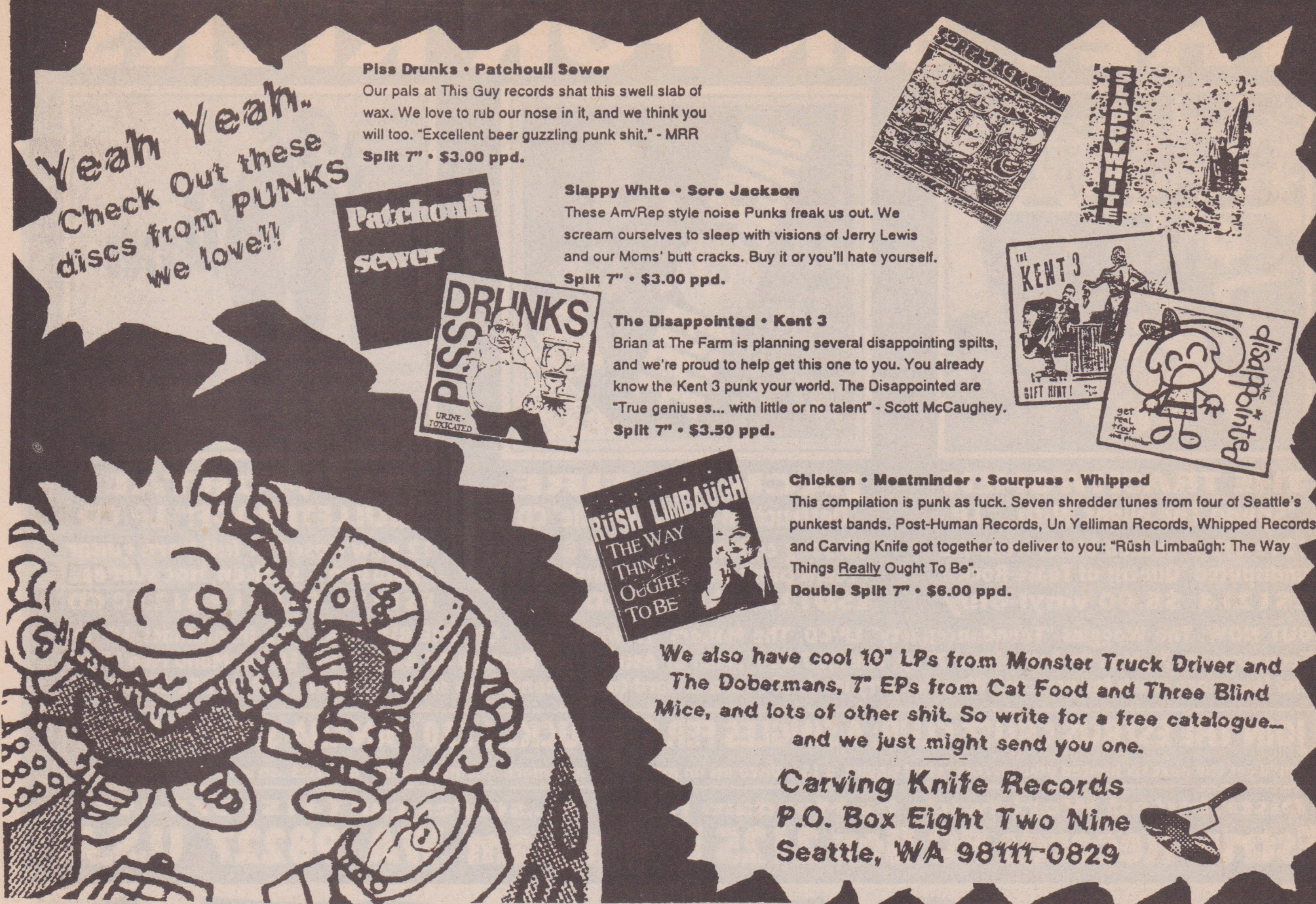
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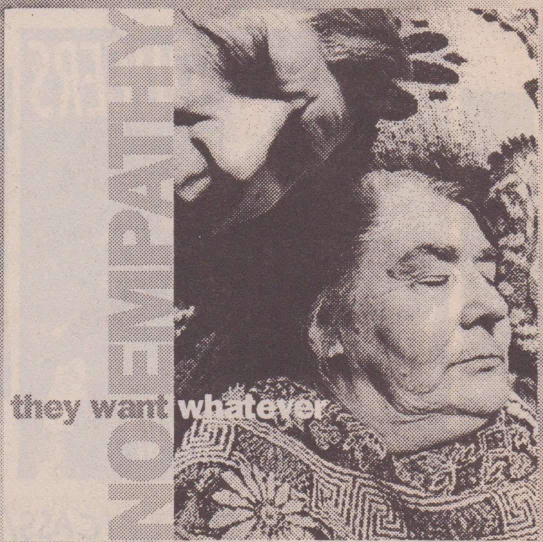
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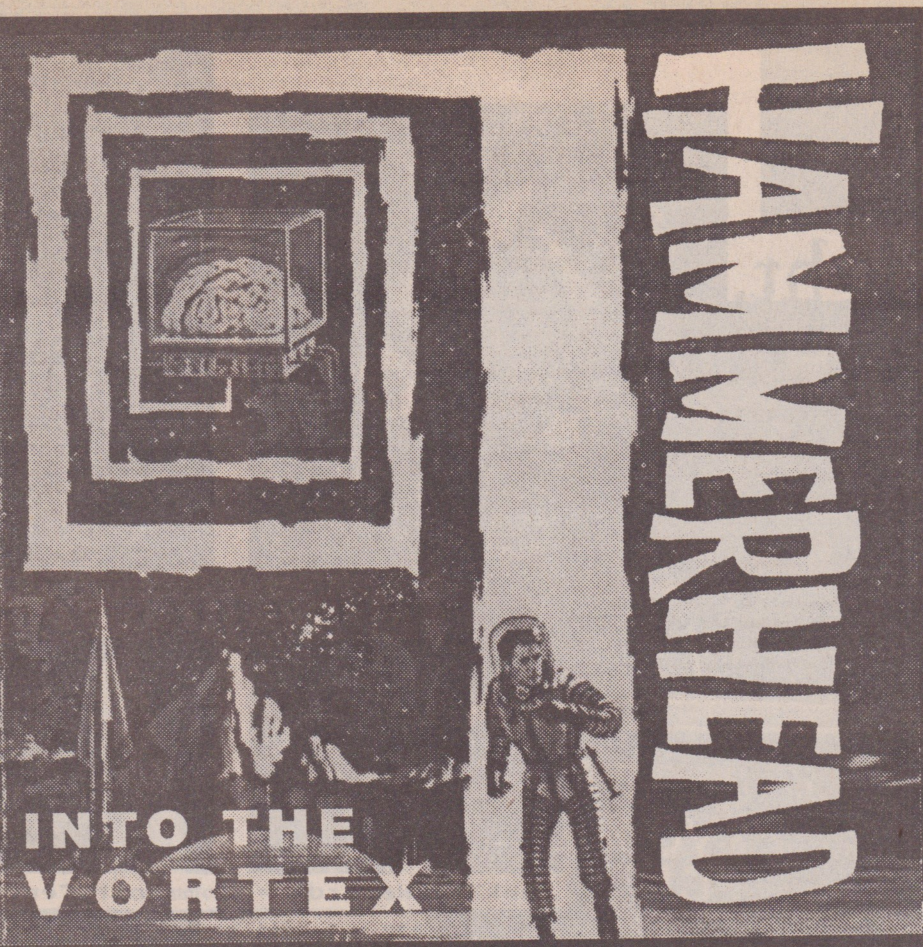

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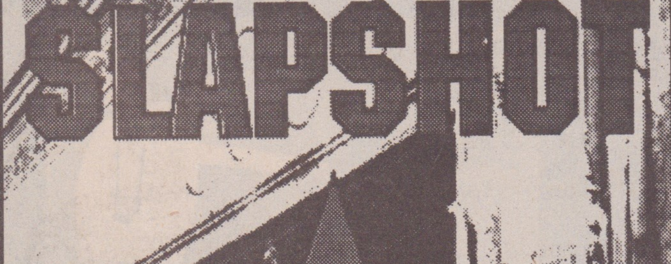

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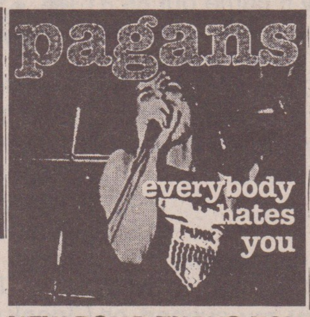

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MAR 24-BALTIMORE-Karaoke Bar
MAR 25-HOBOKEN, NJ- Maxwells
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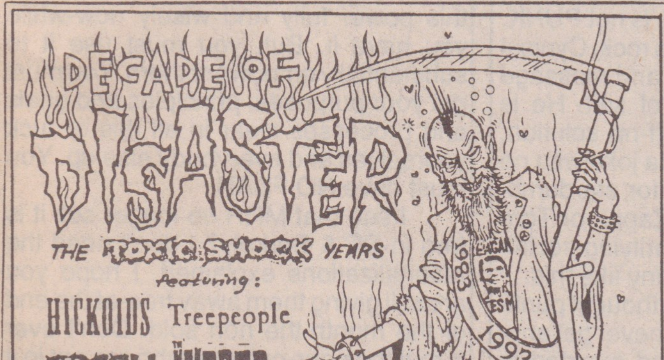

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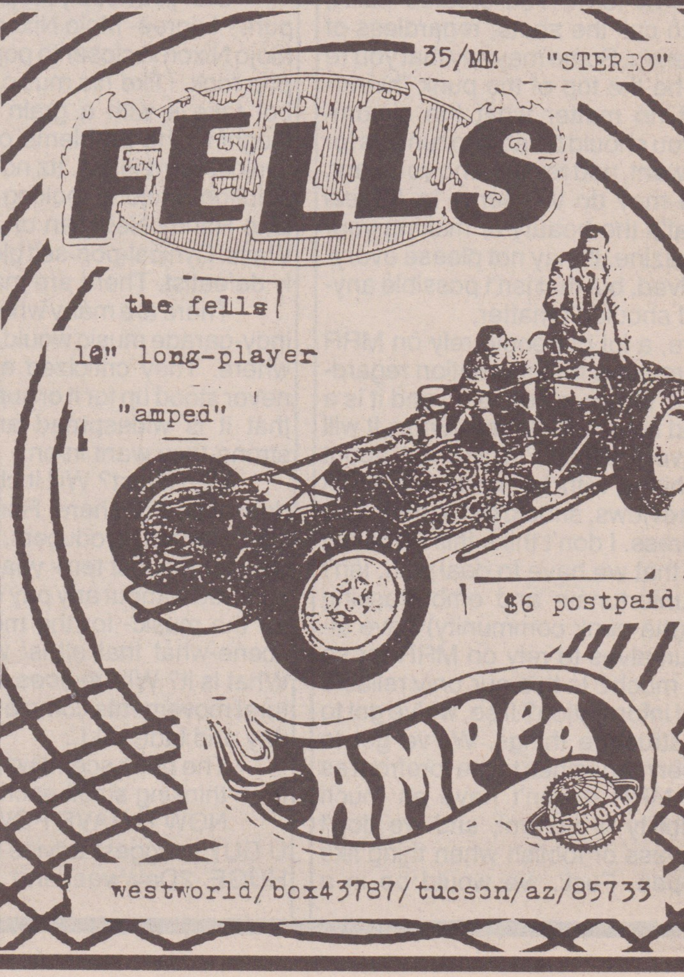

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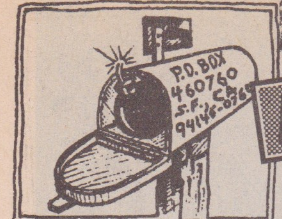
Letters



A

MRR,

You may have already took note of this, but Steve Spinali has turned out to be some kind of motherfucker diviner. His column back in August '89 about cycles of rock n roll predicted some kind of punk eruption in '91 or '92...apparently it came out as a corporate bastard named Grunge. He successfully foresaw the release of the myriad of records (CD's in this case) by these ass-kickin' punk bands...what a genius! I haven't seen any other resurgence yet. I guess this is it...

Leontopolis

B

Dear MRR and readers,

I just wanted to write and give you my support on your review policy. I know this has become a sensitive issue lately, and I may be running it into the ground, but I think it needs to be said anyway.

It doesn't matter if I agree with the policy or not, or if anyone else does for that matter. It is your magazine, you can do what you wish. Some may call it censorship, but I think it's freedom of press in raw form. You created MRR, you get to call the shots, regardless of who it offends. Some may say that you're trying to be the top of the punk "hierarchy," but no matter what the circumstance, you should be able to run ads for who you want, and review who you want. Just as I may do the same in *Reveal* zine. That's the beauty of making your own magazine. It may not please everyone involved, but that isn't possible anyway, and shouldn't matter.

Sure, a lot of people rely on MRR ads and reviews for information regarding bands, labels, zines, etc., and it is a very good source for those things. It will make it very difficult to find out about certain things without the aid or MRR ads and reviews, should those things be denied press. I don't think this is the big problem that we have to deal with. Isn't it a bit unfortunate and embarrassing that we (the punk community) have allowed ourselves to rely on MRR for so damned much? Is this our *only* reliable source of information? If so, we've got to really restructure things. We've got to push other magazines to the forefront as well, so MRR doesn't have as much responsibility or control, and we don't look helpless or foolish when thing like this happen. Fuck, we would be in a world of shit if MRR called it quits wouldn't we?

So come on, let's get out acts together. Let's help other zines more. Let's not be so reliant upon MRR. We'll be stronger and more united. -

Luther/*Reveal* 'Zine/ PO Box 2611/
Bloomington, IN 47402-2611

C

Deer MRR,

U R getting BIG...... SLIK! Du U unnerstan the real POWER and influence U are weilding? Do you foresee the problems and pitz? Yors is the most far reaching influential mag-zine for new-original independent hardkore music in the USA today. You are effecting the zines and scenes from national to most every backbay .

Do you realize that at the peek/peak you may be about to decline? Do u know that power corrupts? It is critical that you use this effectively and not let it go to your heds or lose sight/vision and balance. I read from the letters etc that you are under attack, criticism from scores of sources; this is a symptom of power. Lots of opportunists, eqos and enemies want a piece of the action, spotlight.

Can you keep your principles clear, pure? I agree- Mojo Nixon is not PUNK. Mojo Nixon is closer to pop rock. Cynical pop rock. I like his music and message but take it with a grain of salt. He is laughing the problems off-no solution, cynical word jokes. Itz nota joke with no solution. Mojo is looking for stardumb. Like Randy Newman or Zappa or Tom Waits. Cynical-pop-self glorifying-socially defeatist. There are many like this.

There are many who thought punk-indy-garage music would never get anywhere. They criticized and avoided it, never stood up for it or supported it. Now that it is widespread and has grown strong-they want in/on.

Can it last? Will it change? Where does it go from here. Remember all the little players, producers, clubs, etc etc who for the last ten+ years labored and suffered without any pay or ego strokes-for the music- for the message-for the scene-what that all is/ was or will be. What is it? Where does it go? All socultural movements come and go-hav their day and fade. ALL.

The punk scene was small It came from thinking small-each doing.

NOW U HAVE POWER. What will U DU? I suggest-advise that you plan a HUGE 2Day/weekend 48hr summer event anywhere in the country-nonstop. weatherproof., outdoors if possible. Run 3 stages and invite every core group-to perform. Invite everyone to come-give long months notice, buildit. All the groups play for free. The players pay- cheep$1-$5? No one shut out- all ages-no alcohol. Make it multimedia- setup side games/events. Get some quality independents to record and video the entire 48 hours. Produce it and distribute global. All performing groups get a piece of that-plus the exposure. Organizers get a piece of that. But-you must think BIG. You must also slice a large piece of the net profits and use it for a particular purpose. Not for cancer research or the rainforest. For the scene-for the punx-for the music- for the message. To further empower the creation and spread of this independent-original musiculture and its social goals. Empower it as you empower yourselves. HOW? Create a $2 million recording and duplication studio-with distribution system? Buy your own radio stations? Buy or help finance performance centers? Make a down payment on a cable system of PUNX OWN? Buy/build networx venues for greater outlets and access by any and all?

Am I making sense? You must use this power fully and wisely now-while you have it. But, you must use it to substantially empower others. You must get your purposes, principles and goals and processes clear in all this or fuck yourselves and everybody else up. You must have NO FEAR.

I see that MRR no longer sez it is free in SF & Berkely? I don't need the rationalizations explained. I hope you are still giving them away free-at the end of the month-the non sold. Don't ever forget the poor-or those who are not in it for the money those who struggle-work-fuck or love for free. Don't deny them. Without such the scene would be no where now-or just another whore in the $ystem.

We are not capitalist pigs, we are not communist, we are not fascist, we are not jesus christ.....we are......

Don't ever forget this is not just a phase-music go round, cultural carousel-end it itself. SOCIAL CHANGE OR PERISH.

I love you all very much, I love the revolution more. I am/have been doing everything I can to get the music and message going on here. It has taken a year- a hard year. Things are opening up-growing. I want to hear the same

from every part of America. NO FEAR!
Michael Sheridan/ 2515 52nd Ave. North/
St. Petersburg, FL 33714

Dear Tim and MRR readers,

I'm not really a fan of ongoing debates in the mail department of MRR, but i really took exception to Tim's response to Jeff H.'s letter concerning MRR's negative review of the band Rainlikethesoundoftrains. What concerns me is not MRR's distaste for RLTSOT per se, which is purely a subjective matter of opinion, but rather the narrow-mindedness with which Tim and MRR appears to approach music.

Basically, the problem that i have is with Tim's argument that the "sound" of a band's music should determine whether or not they should be called "punk" and be covered in the pages of MRR. I do not believe a "punk sound" can be defined. When you said, "personally, I say, "louder, faster, shorter," that is nothing but an expression of your personal preference. "Punk," on the other hand, to me at least, refers to youth culture, the underground, rebellion, DIY, things which i consider a mindset rather than a sound.

To say that "punk" refers only to "louder, faster, shorter" is, i think, an extremely dangerous and limiting concept. To do so is to exclude a lot of ideas from our scene. Moreover, to say that punk can be defined as a certain sound is completely antithetical to the basic premises of the underground. To me, at least, the underground is anarchic in nature, and is therefore against things like STRUCTURE, DEFINITION, RULES, etc. Punk is about tearing down structures, not creating them!

To say that there is a definable punk sound, furthermore, eliminates the notion of progress from the underground. What happens if a band like Mecca Normal sounds completely unlike anything we've ever heard before? Since you base your definition of punk on songs you've heard before, Mecca Normal would obviously not fall into your idea of "punk." Neither would GodheadSilo, Nation of Ulysses, Royal Trux, or any band which has been musically creative since 1977. I don't demand that you like all of these bands; I just ask that you do not reject them outright just because they are not "louder, faster, shorter."

Don't you fucking get it, man? The music of the underground is a metaphor for our attitude. If you are closed-minded, structured, and exclusionary in the type of music to which you listen, the nature of your underground is going to reflect that. But if our attitude is anti-tradition, anti-structure, anti-definition, pro progression, etc., then our music should be too.

One band, Rainlikethesoundoftrains, is not the issue. The bottom is, I (and most of the kids who comprise the underground today) was three years old in '77.

For people in '77, that music did go against everything the mainstream and tradition mandated. But all that shit has been co opted, and is now mainstream and MTV. To maintain the punk mindset, which is truly a revolutionary one, means to innovate and to continue to oppose everything that is retro and by now mainstream. Get the fuck out of your cave and open your fucking mind, dude!
Derek Barker, Underground Means and Technology/ 601 Walker, Pomona College/ Claremont, CA 91711

P.S. If this is your attitude, your title should not be Maximum R+R!!

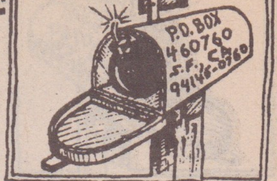
Dear Derek,

If taste is, as you state, a subjective matter, and zines by definition are subjective perspectives, then how can you then turn around and complain that the particular subjective criteria applied in MRR are "narrow-minded?"

There are many ways to define "punk." I've always applied both musical and socio-political criteria to what we're covering, but that always excluded a certain range of what other people would certainly say was "punk." Why didn't that offend your sensibilities all these years? The bottom line was that most people weren't that affected by the lines being drawn, and hence they weren't at all against the idea of such lines. Now that those lines might not correspond to their lines, they're up in arms charging "censorship," "closed-minded," "structured," etc. My point is that it always has been "exclusionary," so I think it's hypocritical of you and others to make that charge at this point.

If the music is indeed a metaphor for attitude, then punk (and rightly so) has always been a rejectionist attitude, a tradition I have no problem following. It's just that you don't aesthetically like what I'm rejecting but wrap it up in some kind of intellectual disguise, otherwise you would have sent your letter to yourself.

Finally, if the reason for rejecting the spirit and "louder faster shorter" of '77 is because it has been "co-opted" by the mainstream, then that means that any raw spirit from the heart that happens to be exploited by mainstream media/business is automatically ruled passe. Bullshit! If it is valid and primal, then it is forever "real." My recommendation is to seize it back from the fuckers that try to use it, rather than run from the fray shouting "retro." And by the way, change for the sake of change is not necessarily good, in my book. Tim



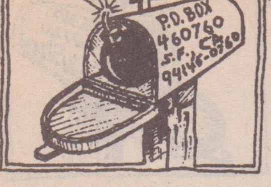
Dear Tim Yohannan,

I just picked up #129 of MRR, which is the first copy I picked up since #100. (Until now I just read Mykel Board's column and reshelved it at the record store.) Now I have a reason why I might want to start buying MRR again, and the reason is the same reason MRR has been meeting with much opposition lately. This of course was the decision to limit more of the incoming material to MRR to the type of audience MRR has. Which I assume was originally punk.

When I blackened my fingers with my first MRR back in 1986, I was a mohawk sportin', combat boot wearin' punk rocker. I was very excited, because I had in my hands a punk rock magazine. Something I didn't even know existed. However, in the past few years a lot of MRR's content has been what I don't consider punk. I lost interest, because it was getting hard to tell what band played what.

Tim or MRR may not agree with my point to this argument, but I strongly support trimming out the fat and bringing MRR back to punk. All that other shit has a press of it's own and they know damn well what it is. Actually their weak asses should have been booted years ago, because all they saw MRR as was an opportunity to get the cheapest ads with world-wide mega-distribution. Punk's true press has always been by punks for punks, and MRR just so happens to be the leader of punk press. Why should it give an almost free ride to College shit, heavy metal, industrial, etc.? If they suck so bad that their own press won't recognize them, then why should MRR be any more sympathetic? So bully to Tim and anyone else backing his justified decision, keep trimming the fat! Keep MRR's spirit alive while it's barely breathing.

Also, this letter will be sent out the same time with a 5 pound block of cheese to Alternative Tentacles to go with all



that whine they got over there. Instead of shitting their pampers over another opportunity to scream censorship, why don't they fund their own music magazine? Are they afraid that it will suck as much as all the records they have released this past five years? Strike one point for punk rock,
Mark Plaid/ 4515 N. Summit/ Toledo, OH 43611

P.S. As for any of those “What is punk?” dorks, if you have to ask what punk rock is you'll never know

E

Dear MRR

Okay, so you're narrowing the definition of punk music. Fine. Great. But please, gawd, *please* be fucking consistent. As you return dozens of records to dozens of small indie labels who don't fit the New Punk Order, please keep in mind that you reviewed Soul Asylum and Jesus & Mary Chain bootlegs this month. Not to mention a band described as “an all-girl Motorhead rip off.” Something smells foul, methinks. You fuckers. Cheers!
Timba D'Avis/ 3700 N. 1st Ave. #1012/ Tucson, AZ 85719

P.S. Grace this letter with an overly defensive reply if you must, I still love you.

Sure Timba, if you insist,

Actually, I am trying to be consistent, and hopefully will be more so as time goes by. But as to your particulars, while no big Soul Asylum fan, this boot was of their earlier stuff, which was definitely within the area of our coverage. Same goes for Jesus & Co, who turned out some great punk/noise/garage rock'n'roll in their heyday. Hope that's not too defensive, Tim

F

Dear Tim,

For the past decade or so I have thought that I was “punk.” But recent revelations in your fanzine have made me realize, to my dismay, that I am not “punk” at all. Shock Horror!!

What made me realise this, you may well ask? Well, firstly I don't like listening to bands that play the same piss poor pop-core over and over (ie Rancid, Screeching Weasel, Jawbreaker, etc...) I play in a band, but alas, we don't have song titles like “Fuck Authority” of “Kill Pigs Now” or even “I Wanna Burn the Flag.” Even my band name isn't anything like “The Fuckers” or “The Gits” or “The Child Molesters” or even “The Tangled Testicles.”

It gets worse too. I fucking *hate* the “Ramones” and “The Sex Pistols” who were nothing more than corporate rock bands. I've now even got spiked hair, or a leather jacket, or doc martens. But, the final straw came when I realised that I thought GG Allin was a complete twat!

Please can you help me?!? Make me punk once more please! Help me once again to truly appreciate inane love songs and 2 chord riffs. Thank you for redefining punk rock.

I will throw away all of my “indie rock” records and go buy some “pop music,” or maybe I'll just fucking watch “Top of the Pops.”
Glenn, 39 Laured Rd, Blaby, Leicester, LE8 4DL, UK

P.S. If Jello Biafra w/Plainfield *isn't* punk, then why the fuck is it on your playlist?

G

Dear Tim Yohannan and MRR,

After I read your review of the Current/Indian Summer split and heard of your refusal to review Still Life, etc., I was initially pretty pissed. Like a lot of other people, I only looked at the situation and that it was detrimental to me. Your response to a letter in issue #129 gave me another perspective (hopefully your excuses weren't just bullshit, because they were pretty convincing). I guess people like me will have to realize that this is your zine and just like anyone else, you have the right to put in it what you want. It's just upsetting because you offer such a large medium and your cut-backs are a loss for us in a way.

While you have the right to judge what you put in your magazine, you don't have the right to define punk for others. Kent McClard has it right when he said “I don't think punk rock can be defined by musical sound.” Just because you don't like how a particular record sounds doesn't mean it's not punk. Even if punk and hardcore can be counted as two different things, let's not try to separate them just because of sound. What it all comes down to is the people and what they are saying, doing, and how they are doing it. With the same ideals, we can only benefit by working together.

I want the people who are pissed off to just realize that MRR might not be able to, and are certainly not responsible for, covering everything that is punk. I say we all should throw some support to Kent and maybe we can lift his Heartattack zine to a status not unlike MRR, and it will cover our particular interests. Let's look at both sides! Sincerely,
Eric T. Kane/ 320 E. Commerce Rd/ .Milford, MI 48381

h

Attn: Jason Useless and Steve Persnickety Re: Joey Vindictive/ Dummyroom incident mentioned in Issue #130

First of all I want to say that I am sorry that the two (or one) of you are siamese twins and have to write everything with one hand. Of course I'm assuming this, but from my admittedly limited point of view it must be so. Furthermore, I would like to extend my sympathy towards the both (or one) of you regarding the degrading last names your parents gave you. I am of course assuming this also, since my sources of information are limited as far as your lives (or life) go, but it must be so since it's all I know.

Anyhow, given the altruistic nature that I have been blessed with, I am always prepared to dish out a few educational tips to those who are developed mentally challenged such as yourselves (or self).

#1) Never write to an internationally distributed literary source with a story about something unless you have all of the facts and details about that thing, otherwise you may come off looking as though you are an idiotic bullshit spewing asshole whose favorite passtime is squealing out gossip and half-truths which make you feel justified for sucking up oxygen that would probably be more worthily put to use in just about any other way. Besides, why bother? After all, there are always plenty of fanzine writers sucking that tit dry.

#2) The safety of the many is always more important than the discomfort of an individual. Think! about it. (pun intended). Even though what you wrote is probably painfully embarrassing, now that you are witnessing the reality in hindsight, you should still feel proud to know that while jumping the gun (pun intended), you gathered your four balls together (or two), and took a stand. Sorry you fell flat on your faces (or face).
Joey Vindictive/ PO Box 183, Franklin Pk, IL 60131

P.S. Thanks for presenting me with the opportunity to milk this for all it's worth.

#3) Any publicity is good publicity!

Letters

Dear MRR,

I am writing this letter in reference to the cover of issue #130.

Fuck Arty Farty Man. Fuck Str8 Edge Man. Fuck Pop Man. Fuck Grunge Man. Fuck Metal Man. Fuck Vegan Man. Fuck Hawdkaw Man. Fuck Emo Man. And finally, I'd like to give my hardest fuck to the Riot Grrrl placed on the back cover. That was definitely fair representation of Riot Grrrls and other punk women. I really appreciated that.

I feel so warm inside knowing this zine is helping to keep the patriarchy in full swing. There's nothing like a little sexism to brighten a woman's day. Thank you. Sense the sarcasm?

Tierney/ 78 Whittier St/ Northampton, MA 01060

Dear MRR & Readers,

Thank You for reviewing our new 7" in issue #130.

The fact that an incorrect band name was used has not dampened spirits. We can only say that we are not downcast, but rather Downset! That's D-O-W-N-S-E-T.

To the bands in Texas and Los Angeles that have notified us of the infringement upon the name Downcast, please rest assured we have not, nor will we ever, use your name.

We are Downset. Take care,

Downset c/o Theologian Records/ 120 Pier Ave/ Hermosa Beach, CA 90254

Dear MRR,

I am writing to draw attention to the outrageously high prices that many American record labels and distributors charge us Canadians. Record labels frequently charge an extra dollar on their 7" prices for postage to Canada. The reality is that it only costs 6 more cents to mail a 7" to Canada which makes the $4 "standard" price unjustified. I would like to see the "standard" price of a postpaid 7" to Canada lowered to $3. American labels that do so may well find that the resulting increase in Canadian orders will more than compensate for their 6 cent loss.

Ted/ 3555 Don Mills Rd./ Unit 6-129/ Willowdale, ON/ M2H 3N3/ Canada

Dear Ted,

Here's the official breakdown on the cost of sending a 7" to Canada: I figure a 7" weighs roughly three ounces, and a cardboard mailer like the type used at Blacklist weighs four ounces. When everything is put together it all ends up weighing slightly more than seven ounces which of course must be rounded up to eight ounces.

An eight oz package sent at first class rate in the US costs $1.61; 29¢ for the first ounce, and 23¢ for each additional ounce. A letter rate package to Canada (which is treated as first class while in the US) costs $2.01 or 40¢ more. To mail something to Canada by air at this weight costs $1.92, which obviously is an additional 30¢. To send something by surface costs $1.50, which is in fact less than the first class rate I based everything off of, however I'm not sure how long something takes to arrive, so this may be a case of cheaper vs more efficient.

So here you are some punk band from Nokomis, FL who puts out a 7", and decides to sell it for $2.25 plus postage. (Which isn't really an unfair amount.) To purchase it in the states will cost $3.86 which is a tad steep, especially when things can be sent 4th class book rate, however this takes at a minimum ten working days and if you're totally jonesing for that new punk disc, isn't worth the wait. So to Canada at air rate this is going to cost $.4.17 in US funds. Anyway, I'll let you work the rest of the math out for yourself, I just wanted to clarify the $4.00 singles to Canada price a bit more.

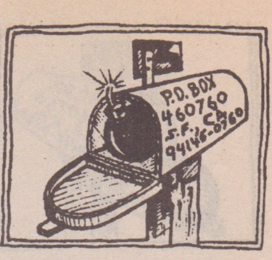
Off to see the Spoiled Brats, Lali

Dear MRR,

In the letters section of your July issue (#122), there was a letter from Rob R-Rock of New Start records. Rob wrote this letter in response to a letter written to MRR by a Kyle Graydon, who was rightfully pissed off at the fact that Rob was taking forever (over a year) to send him long overdue merchandise that he had ordered from New Start. Rob responded in the July issue by saying that things had been getting a bit disorganized at New Start and that it was now 'back on track'.

Well Rob, where the hell is my shit? Rob has owed me a Burn longsleeve for well over a year now. I have written him many letters during this time asking where my shirt was (I've written two since the July issue). I even told him he could send me ANYTHING if he no longer had Burn shirts. Still nothing.

I'm surprised that you try to clear your name in MRR and yet ignore those you still owe shit to! Come on, Rob, are you telling me that you couldn't take five minutes to write me a letter or even call me (I sent my phone # every time).



Do not believe this joker. There is no excuse for this shit! I guess you have to fucking track this dork down to get what is owed to you. Well, I don't have the time! Fuck you Rob R-Rock!!!

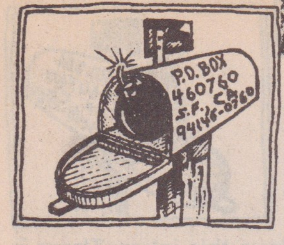
Michael Garber/ PO Box 24933/ Omaha, NE. 68124

PS (Your attack on Kyle was a non-issue. It's nice to know you're so sensitive. How sweet. You're still a big fucking zero in my eyes).

Dear MRR, Dear Darren Moon

Having received MRR#130 today and read through the letter section on the toilet, my attention was suddenly focused on a letter by Darren Moon from Framework distribution/UK. I nearly fell over backwards due to his whopping great lies. Basically, Darren responds to the accusations of being a rip-offer made by Peter Hoeren of Crucial Response Records in MRR#128. Being as well ripped-off by Darren I always wanted to write a letter a la "Boo Hoo, I'm rip-offed by. . ." to MRR. Yet, I was too lazy to do it. Anyway, I'll give you my shot on this conflict.

To put it in a nutshell, Darren is a pretentious, rip-off asshole, or as the British people say "arsehole." But let me explain, fellow readers of MRR, why I come to that conclusion. Most of the readers might have been lulled in his sob story of his "involvement in punk/hardcore has been solid for over a decade" and that he has "been active within the scene for a long time." Nobody is going to deny his efforts and contributions for the scene in the past. Also his fanzine "Boost!" was great and inspired me, but the past or as he puts it the "decade" is gone. It is a perversion of the term "hardcore DIY non profit ethic" when Darren takes this expression in his mouth nowadays. My experience with Darren Moon's interpretation of the "DIY non profit ethic" can be described in few words: I gave him stuff through a British friend (7 copies of my fanzine *Enemy's Voice* #1, Go! 7"s, Between The Clouds 7", Crucifix and Negative Approach 7" bootlegs) for 45$/75DM and got nothing. I've been waiting for the money or the stuff now for two years. I have written him several letters which motivated Darren to respond on a postcard one year



ago. He pretty much wrote the same shit as in the MRR letter, like "Euro HC crap is unsellable" etc. and told the same old story of being a reliable old scenester and nobody would give a fuck when someone would accuse him of being a rip-offer. I wrote him personally as well remembering him through a lot of British friends that he should simply return unsold stuff and the money of the already sold zines and records. Since then I haven't heard of him. Believe it or not, we consider here over on the European continent such a behaviour as ripping-off people. He lies through his teeth when he claims "regarding Peter's comments that I've ripped other people off, this is a lie" (MRR#130). Indeed, I can wholeheartedly agree with Peter who said, "...Darren Moon of Framework distribution from England is ripping people off." (MRR#128). It's as simple as it is. By the way, it might interest you that most British as well as European people I know who are actively involved in the HC scene avoid Darren's Framework for the distribution of their products as he is well reputed as a rip-offer.

As far as Darren's excuses are concerned, it is pretty ridiculous how he dishes European HC. Although Peter CRR and I are not the biggest friends at all, it should not remain unmentioned due to fairness that CRR releases have a reputation for fine packaging worldwide. Who the fuck is interested in your cheap excuses, Darren? You owed Peter money for the MLB 10", Think Twice 12" and the CRR comp. 12". Actually, you claim that CRR releases are hard to sell due to the "poor packaging" yet any blind person can recognize that the packaging of the above mentioned CRR releases is top-notch. Obviously, it is no wonder that European HC stuff is "so hard to sell" when you never take "Crappy Euro HC" stuff with you to the concerts. According to a British friend, you are just putting the European records which you receive in your basement and then let them rot there. Furthermore, I found it very amusing that you bitch bands like Betray, Think Twice and MLB regarding your relationship to the bands. You organized a UK tour for the "really poor" Betray and you interviewed Think Twice, who "are so poor they are beyond any description," in your fanzine "Boost!" and praised them as the leaders of the Italian sxe breakthrough. Eventually, Michiel of Man Lifting Banner, one of those "dogmatic, fascist commies," wrote columns and interviewed Seein Red for Boost!. Darren Moon is such a great guy that he now bitches to people who he helped, supported or they regarded him as a friend. Although I don't want to turn this 107.-cliche-as-it-can -be MRR-rip-off-letter on a political rant, I have to state that Darren disqualified himself as an intelligent guy when though indirectly he seriously equated socialism with fascism. Darren, take a lesson in history before you use the word "fascism" in order to denounce someone. At least I'm waiting for the person who can seriously explain me how socialists like MLB can be fascists. You'll get my record collection. As far as ripping off Victory Rec., Conviction Rec. for being homophobic hardline fucks, does anyone remember the big centerfold Hardline "Survival of the Fittest" gathering ad in his Boost! zine? Certainly, Darren, you can convert from a Saulus to a Paulus, but then stop glamourising your past and its contributions to the scene. You are now nothing else than a pretentious rip-off asshole. Pay us and leave us alone!

If the shitworkers of MRR allow this waste of space, let me end by stating that my zine *Enemy's Voice* is dead. I'm working with Michiel of Man Lifting Banner, MellyXMel and many others on a new revolutionary socialist magazine called *Bloodred*. It features in depth interviews with Integrity, 4 Walls Falling and Marxman as well as many profound articles, analyses and much more shit. Sorry to all those who ordered or wait for it, but it is out now. There have been some problems as *Bloodred* is 100% electronically published. For more details look at the ads or reviews in this punk bible (uh, ever recognized that I've got a lot of religious metaphors for a marxist)? Socialist punks and skinheads (no stalinists muthafukkas!) like Bob Thompson/San Diego (MRR#130), get in touch for a network, please. Thank you for reading my anger towards this fake called Darren. Fight me now, fight me later but always remember, "Neither Washington nor Moscow, but International Socialism! "
Jorg Koch/ Zum Lohbusch 52b/ 42111
Wuppertal/ Germany

M

Dear MRR,

This is Darren from Framework Distribution in England here, and I'm writing to let everyone know that the letter which appeared in your previous issue (No.130) had nothing whatsoever to do with me. I did not write it. The letter was loaded with inaccuracies and half-truths, and I'd just like to say to the clown who did write it... keep your nose out of my fucking business! I can handle my own affairs, and I don't need idiots like you sticking their fucking ore in. Fuck you very much! What is it with all these fucking sad bastards writing their sorry-ass sob stories to MRR every five minutes anyway? Yap, yap, yap! Get a fucking life, morons! You're nothing but a bunch of fucking cry-babies. When are you nerdy shitheads gonna realize that nobody gives a fuck about you or your hard-luck stories? Bitches. Ok, so now you know. Thanks for the space.
Darren Framework.

N

MRR,

This letter is to inform everyone that on January 22, 1994, Cymkalerotte, editor of *Just Another Stupid Zine*, committed suicide. He was found dead in his bedroom with multiple slash wounds on his wrists. Why he did this, no-one knows, but it was known that for the five months prior, to his death, he was a chronic drinker and shortly before he took his life, he seemed very depressed and even made some remarks to me and others about how old he was feeling (he was 23). Anyone who ordered a zine from him and didn't receive one, I'm sorry, but I can't find the orders or any copies at the moment.

My condolences to all his friends and family. He was a good guy and he'll be missed. Anyone who's read his zine knows how punk he was. To all those who knew him before he did his zine, his name was Robert F. Starr. Bye buddy. You were the greatest!
Sam Calvert/ 180 Wakefield Dr./ Atlanta, GA 30350

O

MRR,

I'm all done reading the latest Noam Chomsky book, and I'm finding cable T.V. programming to be quite unfulfilling. Is there any way people could organize some kind of tag-team wrestling match between Glen Danzig and Henry Rollins? Throw in the Biohazard studs, and I think you'd have a pay per view extravaganza. Just a thought.

P.S. An idea: how about instead of your columnists usual reflections and

complaining, give them the theme: “If I could (rule/organize/change) the world, I would...” It would be very interesting, if not just entertaining to hear their responses.
Blair Taylor/ Bremerton, WA.

Blair,

The way a lot of the columns read, some people think that already. Ego inflation is probably the last thing any of them need. Timojhen

Hey!

Thanx for the review (Motherfist “?” EP) in #125. Always like to know what you up there think of Southern California punk circa ‘93, just wish an old timer like Tim or Jeff could have reviewed it! (Alzheimer’s Rock, indeed!) Hey, the Ramones nod was great, must be the hairlines... and the part about bedroom rock, fuck what would you expect from the ashes of Love Canal, “The Love Rock band of the 80’s”...Well, it’s all downhill from here. See ya at the finish line. Wheelchairs at dawn!
Kerry Motherfist c/o Fearless Records/ 20710 Manhattan Pl. #132/ Torrance, CA 90501

Lefty Hooligan and MRR,

This letter is written in regards to Lefty’s column in MRR’s work-theme issue.

“Working class revolution.” How many times has this concept served as a rallying point throughout history? And who in history have promoted the concept the most?

Lenin and Hitler used the concept quite successfully in climbing to the top of the proverbial dungheap, although neither of them gave a shit about the working class. Aside from the socially conscious suburban-born, very few people have ever cared about the working class. In fact, most of the working class doesn’t care either, except when a politically-shrewd individual or party can convince them that they do.

The majority of humanity desperately craves a strong leader and a well-defined ideology. This is why the Communist Party was able to achieve power in the Soviet Union, the Nazi Party took over in Germany, and yellow ribbons abounded during Desert Storm. Most of the working class does not want liberation.

However, let us suspend disbelief for a moment, and imagine if the working class fought a successful revolt. We wouldn’t need cops because we’d all be good working class siblings, right? In our solidarity, life would be good. We wouldn’t have ruthless competition, because everyone would be equal, right?

The ruling class can sit back and laugh because they know that if they were usurped, the victory of the conquerors would be the damnation of the conquerors. America would witness atrocities unprecedented in the nation’s history. The strong, brutal, and calculating would devour and subjugate the weak, passive, and kind.

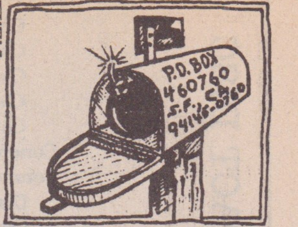
Let’s face it, with the exception of small, isolated communities, it is impossible for humans to exist without either dominating other humans, or being the dominated. Much like the laws of physics, that’s the way it is.

Although it may sound wonderful to rise up, smash the state, abolish work and run things democratically, people will never be equal in terms of power. The cold, hard truth of the matter is that 90% of the world is divided into two groups: the fuckers and the screwed.

Although I agree with some of Lefty’s ideas about direct action and monkeywrenching, I also realize that these are concepts that may work only in small groups. I don’t know what San Francisco is like. I’ve never been there. Maybe it’s a Utopia where everybody can trust one another and all that, but where I live, most of the working class wouldn’t touch a publication like Maximum Rock N Roll. If I got twenty people together, lined up at every isle in a supermarket, and we all refused to pay, everyone in the town would complain for the next year. A youth center sounds a little more pleasant than rectal surgery. Don’t get me wrong. I know many people enjoy the company of white, wannabe gangstas and genetically inbred cruisers, but I’m not one of them. And daycare centers? Most of the working class wouldn’t let their kids within twenty feet of anyone with a nose ring.

Sure, you can say that I live in a backwards, ignorant town, and I’d be the last person to dispute it. However, the number of towns like mine vastly outnumber the amount of towns like yours.

In summing up, whether working class or leisure class, humans are still just another herd animal, always have been, and always will be.
Kurt Strouse/ PO Box 311/ Zieglerville, PA 19492-0311



Dear Kurt,

Let’s start with “working class revolution.” Europe 1848, Paris 1871, Russia 1905, Germany 1918-20, Italy 1919-22, Spain 1936-39, East Germany 1953, Poland 1956, 1968, 1972 & 1980-82, Hungary 1956, Paris 1968, Czechoslovakia 1968; these are just a few, entirely European examples of when the working class rose up in insurrection all by themselves, seeking to liberate themselves. You’ve probably never heard about them or chose to ignore them because they weren’t lead by a Lenin or a Hitler, and thus don’t fit your stereotype of “people as sheep.” Even the Russian 1917 revolution was such an example. Lenin was still in Switzerland, and so had nothing to do with the revolution’s beginnings. The working class obviously gave a shit then, and occasionally it gives a shit now. Witness the Zapatistas in southern Mexico. Perhaps you think that black slaves in the antebellum south never really wanted to be free either.

Kurt, do you “desperately crave a strong leader and a well-defined ideology?” I’ll bet that you’ll claim you don’t. So what makes you different from the rest of the “herd?” You claim that “90% of the world is divided into two groups: the fuckers and the screwed.” What about that 10% who aren’t in either group? Humans aren’t herd animals, they’re social animals. The difference? Herd animals act 70% of the time out of instinct, and 30% of the time out of learned experience. Social animals act 70% of the time out of learned experience, and 30% of the time out of instinct. That means that, under the right circumstances, the 10% of humans who are not either fuckers or the screwed can grow to become 90%.

As for your fantasies of ultimate violence, the strong devouring and subjugating the weak, you shouldn’t watch so much TV. It rots the brain. Whenever the Hobbesian cliche of a “war of each against all” has become reality, invariably the weak have banded together in collective action to defend themselves, if not to defeat the strong and rapacious seeking to prey upon them.

Finally, my suggestions for tactics and actions were just that: suggestions. If they don’t work where you live, then find some that do. I don’t have a rigid party line on “what is to be done.”
“Lefty” Hooligan

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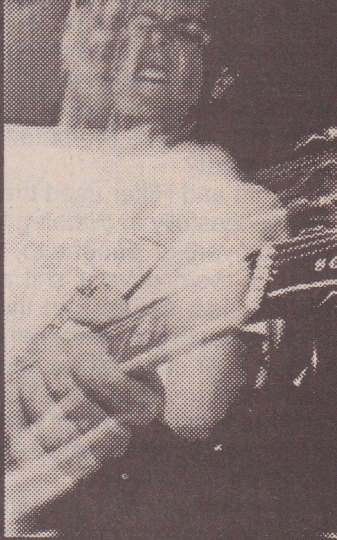

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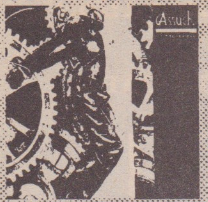

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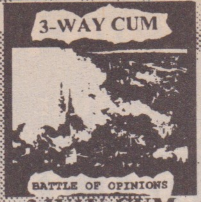
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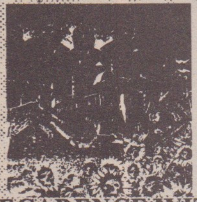

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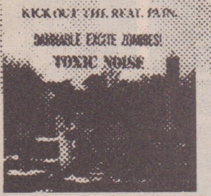
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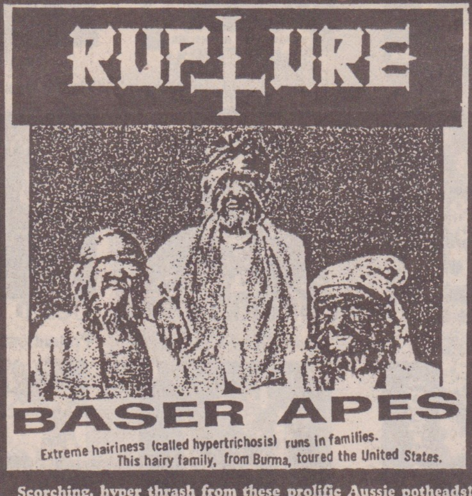
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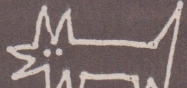

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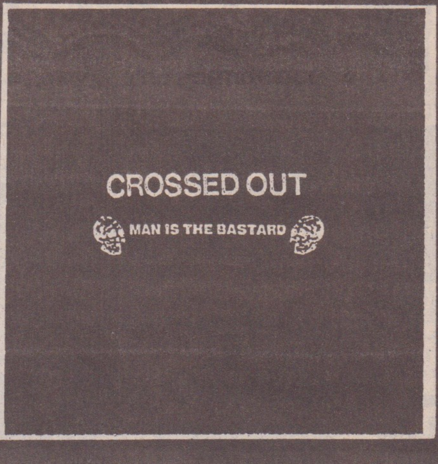

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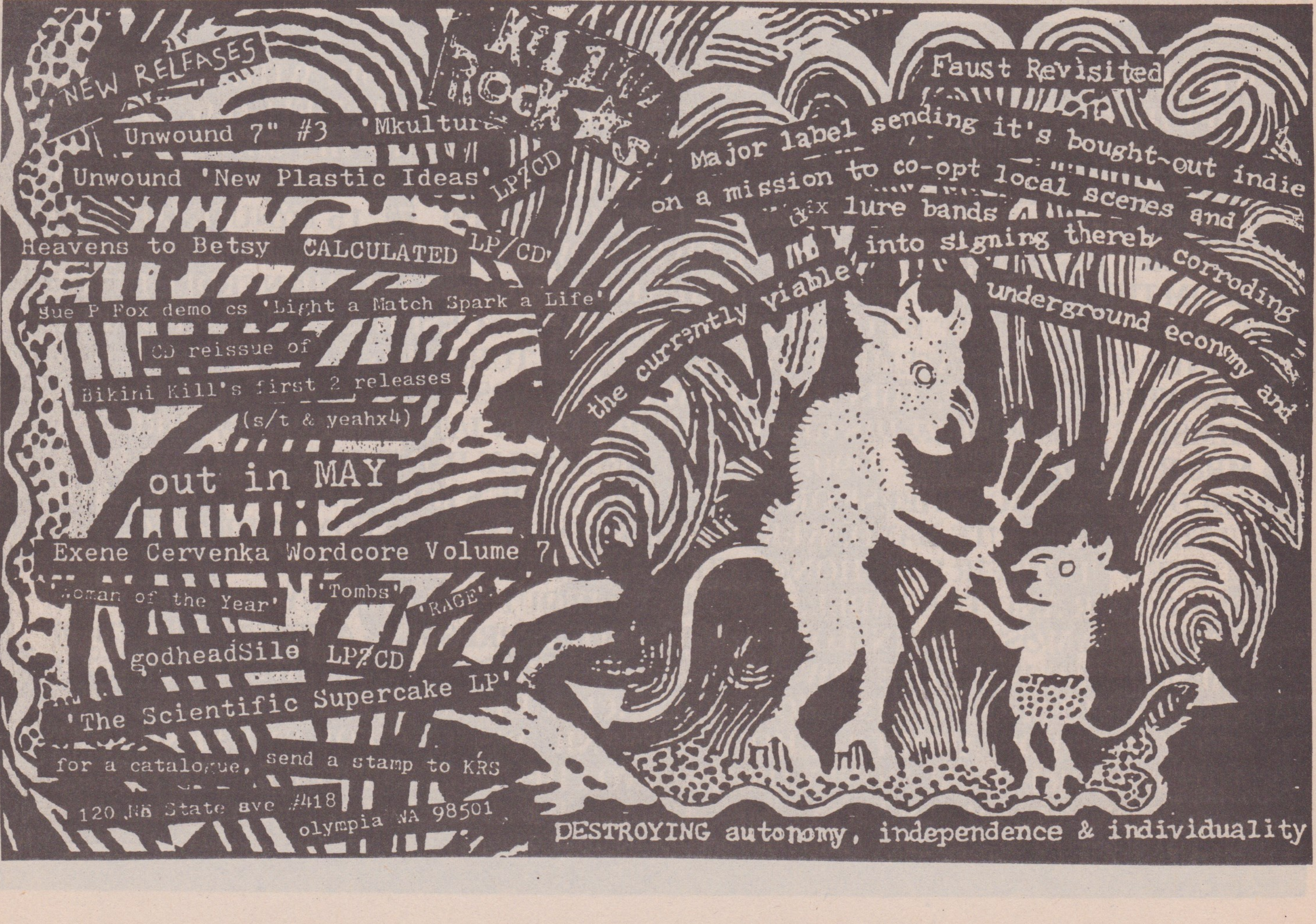

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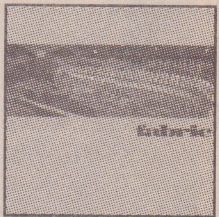

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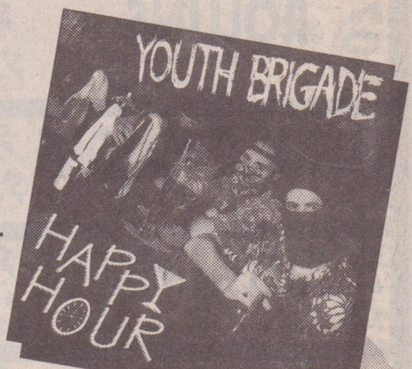

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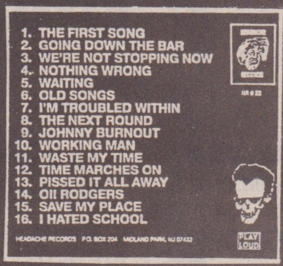
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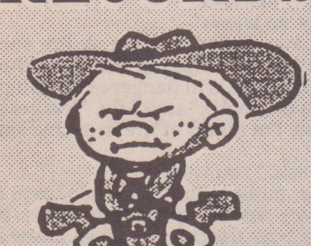

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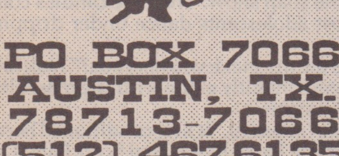

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I suck gently on a pair of Thai balls, lying on my side. One hand primes the pump above my mouth. On my other end, the young man attached to those robin's eggs pulls my own hairy hangers, one at a time, into his mouth.

On the bed next to me, Lily's breasts glisten with sweat. Her guy, naked, on his stomach, nestles his head between her stretched legs, licking upwards. She puts her hands behind his head, pressing his face deeper into her crotch.

My partner and I roll over. He's on his back. I slide around. Head to head. Cock to cock. His tongue pushes into my mouth. I suck it in, swishing it around, tasting my balls on his breath.

I reach down between us, fisting the double sausage. Parting lips, I sit on his upper thighs, my hand still wrapped around the twin wieners.

Lily's knees are now by her ears. The brown-skinned rump next to me, rises and thrusts between her legs. She breathes heavily, nearly vocally, in time to those thrusts.

"Ah, ah, ah," she breathes.

The guy beneath me moans, then inhales and holds it. His white stickiness spurts against the smooth brown belly beneath me. To my left, the pumping rhythm moves from waltz through rhumba into hardcore. The juices gather between my own legs. I shudder. Again. Tensing and thrusting, I spew onto the bronze body beneath me. Squirt. Squirt. Squirt. White rockets against his skin.

Lily and Lek, her Thai, lie next to us. He's just finished too. She, not quite. They lie in a sweaty heap. My elbow brushes Lily's. Four naked bodies on the bed. One by one we get up to shower. When it's Lily's turn, Lek turns to me.

"I don't think she came." he says. "I'll try again."

The guy I was with, having washed the evidence of his success off his chest, leaves with a kiss and 500 baht ($20). Lily comes back. There are three of us now.

I lean back on the bed. My head rests on my bent right arm. Lily lies down, face up, to my right. Lek lays directly on top of her— a brown human blanket over her pale skin. He kisses her on the lips, then he slowly slides down her body. He mouths a nipple. His fingers play over the other one. Lily puts her hands under his armpits. Gently, she presses him upwards to a kneeling position— like a baseball catcher waiting for the ball. Seeing that he's not quite up to the task, Lily lowers her head to his crotch.

Me? I watch. Feeling like I've been out for dinner, now it's time for the show. Like a virtual reality porn movie, here I am. With the sights, sounds and smells. Right next to me. A busty blonde and an Oriental. Boing! I'm ready again. Watching and jerking off to my very private performance.

Lily has blown the air back into Lek's flaccidity. He's on his back with her astride. Head thrown back, she fondles her own breast as she rides that buckin' bronze bronco. He presses up. She presses down. I rub myself both ways.

The show continues with Lily on her back now. His elbows and her knees lean towards the head of the bed. My hand strokes to their beat. She "ah ah ah's" to his "uh uh uh's." They grab each other in the shakes. For the second time in as many hours my prostate squeezes semenally. Lek's does too.

After a few post coital moments of affection (no, I didn't kiss my own hand), Lily pays Lek and he leaves. We both fall asleep— big smiles on our faces.

"Tomorrow a girl," I whisper before unconsciousness.

"Mmmmmm" says Lily.

We had hired the two guys from one of the local homobars. When Lily walked in they flocked to her. Hands all over her, they felt her roundness to see if it was real. They loved her. Wouldn't leave her alone. They left me alone, though. She took the one who caressed her the most. I took the skinniest.

Yep, I'm back from Thailand. Gone a month, with a year's worth of adventures. Travelling with Ms. Lily, (former?) MRR columnist, writer, editrix of *Taste of Latex*, sex worker, busty, platinum blonde, white skinned.

Lily's smart. That means she agrees with me on almost everything. Ideologically, we're two balls in the same scrotum. She's pro-sex, anti-stupidity (read lefty fundamentalist feminists) and funny. Still, we have our differences. Me, being short, balding, Jewish, well-travelled and adventure seeking. Her being... well... her.

For example, for me, food is part of the adventure. I'll eat most anything that doesn't move while I eat it. (And even there, there are LOTS of exceptions.) I like to eat at little roadside stands, weird places with nothing on the menu in English. Hot, sweet, bitter, the weirder the better. I managed to have python, wild boar and plenty of mystery meat on this trip. Lily is less adventurous. In Bangkok, home of biting hot Oriental food— it was pizza— four times. In Hat Yai, a southern Thai city, where the food cultures of China, North and South Thailand come together— Colonel Sanders. In Penang, Malaysia— home of the worlds best Chinese, Indian, and Malay cooking— A&W. Sometimes there were other reasons that life was not so easy.

Most difficult is learning to cope with being invisible. When a sparrow and a peacock travel together— few people notice the sparrow. It doesn't help that Lily dresses up in nightclub clothes with high heels to stroll downtown. Once, while walking through Phat Phong, the Bangkok sex club district, the crowd on the street spontaneously breaks into applause when Lily passes. I hold my hand in front of my face to make sure I'm still there. I can see right through it.

I'm even invisible to Lily. In a pizzeria, I explain to her the exotic nuances of African linguistic ability. She responds to a spot about six inches above my left shoulder. She's not talking, actually, just uh-huhning and mmm-hmmming. I turn around to look at the booth behind us. An attractive Thai youth suddenly wipes the smile from his face.

At the Malaysian border, Lily charms us right through customs. They don't even look at our bags. The mustachioed guard just goo goo eyes Lily.

"She's very beautiful," he says to me, "you should marry her."

"He'd regret it in a minute." she answers for me.

This isn't made any easier by the vehemence with which Lily denies all but the most casual relationship between us. We go to *Casanova*, a notorious Bangkok transvestite/transsexual bar. Outside, girls of all genders wait for customers. Giggly and grabby, they reach for Lily when we pass. We walk in. More girls flock to her, squeezing her breasts, comparing them with their own. Then someone notices me.

"Is he your husband?" she asks.

"No!" says Lily.

"Your boyfriend?"

Lily scrunches up her nose in a ***what?-Me?-with-him?*** look. "No, just a friend."

"You have boyfriend?" continues the interrogation.

"Yes," says the blonde bombshell, "he's tall with muscles and long hair..."

Later, Lily is the hit of the night. She climbs on the bar and slowly strips to her real-girl breasts. The working girls are delighted. Some of the regular customers are concerned. They don't expect "that kind of girl in a place like this."

Lily expertly shakes her ampleness as she crawls along the stage behind the bar. She grabs the smooth pole and thrusts it between her legs, sliding up and down while expertly licking her lips. The girls scream their approval. One asks for an autograph. Me? I pass easily through the wall and wait for my molecules to reassemble.

I do have one moment of peacockhood. It's at the James Dean bar in Phuket. (Yes, that's really the name of the island. Although it's pronounced *Pooget.*) The bar's a merry place where there are no professionals—just casual relationships. Lily came and danced for the boys. It was fun and they screamed in delight. But she grew tired early and left. Now— they're all over me.

They climb on the bar stools on either side. A pretty, slightly effeminate, boy gives me a back massages. Soon double pairs of hands grope in my lap, stroking my stroker.

"You come toilet with me." begs a suave looking boy next to me, "only a minute. No problem."

"No, you come with me," says another one, pulling on my zipper.

Unfortunately, this is the same night we had been to the massage parlor (more about that later). Normally, I'd be in the men's room in a second. That night, I'm peckered out. But the thought's there. *They want me!* Ah well, I'm getting ahead of myself.

The day after that first Bangkok homobar, we go to a girlbar. There are lots of 'em—girls, that is. Little numbers are pinned onto their clothes—whenever they had on clothes.

A bunch of 'em are on stage now. It's hot, soaking. One looks even sexier than the rest. Narrow hips, a tough pouty smile, just handful size breasts. She doesn't look at me though.

Then comes the show. A short smiley-faced girl runs onto the now empty stage. She carries a banana. She peels it. Holding it in front of her like a gun, she offers it to the audience. Five guys each take a bite out of it. The banana's gone.

Then she undresses. Another skinless banana appears. She pushes it between her legs. With a sound somewhere between a fart and an uzi, she squirts it out over her head. Retrieving it, she does it again. And again. With the same banana. Then, she takes it to the audience members who ate the first one.

"You eat?" she asks.

There are no takers.

Now, things get interesting. A fire show. Four naked girls dance, dripping candles on themselves. My own candle is in danger of dripping.

"I have a headache," says Lily, "lets get out of here. Besides, I'm afraid of fire in such a small place."

"Go?" I ask. "You wanna go?"

She nods, motions to the barman, pays the bill and we leave—ending up in another homo bar.

A row of boys dance in g-strings. Some are good looking. Others are muscular. After the go go line comes the soap show. Then the candles come out. Two post adolescents dance under dripping wax.

"Does the fire make you nervous?" I ask Lily.

She stares intently at the writhing masculine shapes on the stage.

"Oh no," she says, "it's air conditioned here... Besides, that one looks like a Thai Scott Baio. Lets take him."

OK, I figure. Lily, Scott Baio and me. That should be ok. Nice even number (for me). Ying and yang. I get one of each. We take him.

After paying the bar his 'off fee', he dresses. Then he drives us to the hotel in his expensive new Japanese car. (So much for the myth of the poor, pitiful, exploited prostitute.)

The three of us lie naked in bed. Lily lies face up. Scott is on her right. His lips nibble on her right nipple. His thin hairless body stretches naked along her right side. My short hairful body stretches naked along her left side. I take a nipple into my mouth. Lily pushes my head away.

"Don't," she says, "I don't like biting."

Scott moves down Lily's body. Licking his way to her shaved lickpot. Lily reaches over to the night table next to her and picks up a condom. She opens the package, takes the condom out and puts it in her mouth. Then, she lowers herself to Scott's crotch and kisses the tip. As she sucks him in, she unrolls the condom down his brown tube.

She lies on her back again. He nestles between her legs and slips himself in. Holding her ankles in his hands, he presses forward and back. I reach down toward her pulsing pubes to clit diddle. She'll enjoy the two sensations at once.

"Don't do that." she tells me. "I don't get off that way. I'm not like most girls."

I stop, pissed that she won't let me touch her. I'm gonna pay half. We should all share.

I turn my back to them and try to fall asleep amidst the shaking bed. The next day Lily says, "I don't really like group sex."

"You got one guy for two people and you don't like group sex?" I ask, "How exactly does your math work?"

She shrugs off the question. A few nights later, Lily again brings a single guy back to the hotel. This time, she earns ten courtesy points by springing for a separate room where I won't be subject to the touching temptation. She looses two of those points, however, for borrowing 500 baht ($20) from me to pay him.

The day after Scott Baio, we go to another girlbar. After the banana trick, another naked girl comes out of the ceiling bathing in a huge champagne class. She scrubs in all the right places. Next comes the phonebooth. Two girls together, one on the phone, the other between her legs. Naked, they squirm over one another. Finally, one takes the phone and inserts it between the legs of the other. The whole phone booth rises in the air. So do I.

"I've got a sore throat," says Lily. "We've got to get out of here."

Two nights latter, I try again. By the hairs on my balls, I'm determined not to make this a boy only trip.

Tonight's show is even more spectacular. There is the shoot-the-balloons-with-the-blowdart trick. There's the blow-out-the-candles-on-the-cake trick. The S&M show. Everything my little little could desire.

I smile at a tough-looking girl on stage. Before long, she comes down to sit next to Lily. Then, I notice that one of her front teeth is missing.

After the usual, "What your name? Where you come from?" she asks Lily to buy her a drink.

"Maybe latter," says Lily.

The girl gets up, bows, and comes back from the bar with a drink for herself and a bill for us. I complain to the management— politely. I explain there must have been a misunderstanding. No problem. The girl is pissed off, but we don't have to pay for the drink. All is settled, I think.

"I hate being hustled," says Lily. "Let's get out of here."

It's in Phuket, that we finally get the girls. It's a 'massage parlor'— massive and elegant— named *Christen*.

We walk up the carpeted stairway to an open lobby. All eyes are on Lily as we stroll over to a table. The manager greets us. He asks Lily if she's a movie star. Then he sits us down in front of a huge window. On the other side of it, pillars separate the room into two sections. In those sections, on terraced steps— colosseum-like behind the glass— sit lots and lots of girls.

All in their early 20s or so, some watch a TV hidden from our view by one of the pillars. Each girl wears a pink smock with a blue tag on it. On each tag is a white number. We sit at a table in front. While we discuss, we order coffee. The manager comes to sit with us.

After the usual *you're lovely*'s and *you look just like Madonna*'s (none of these comments directed towards me, by the way), we get down to business. We bargain, ending up at 1500 baht ($60) for the two of us.

We both notice two girls behind the glass, one thin, small breasted, dark and perky— the other larger, with breasts that mean it. Numbers 31 and 32. They flirt with us through the glass, waving, pointing to themselves as if saying "Take me! Take me!" We do.

"You take the fat one," says Lily.

"No, YOU take the fat one," I say. "I thought you liked butch."

"Butch smutch," she answers, "the other one is prettier."

Somehow, I win this one. Not that it matters a whole lot. We're all gonna be in one room with one big bed.

We get to the room— a large bedroomy type place with an enormous bed, TV, bathtub and shower. A rubber raft, the kind you laze in a pool with, leans up against the wall. After closing the door, the girls sit and talk with us a bit. We ask them where they're from, how long they've been working there and some stuff I don't remember. The heftiest one speaks the best English. The skinny one is the most experienced.

They say they that Italians and Thais are the worst customers.

"Italians grab too much." says Chubette, "and Thais gab too much."

A knock comes at the door. A waiter.

"Do you want to order some drinks?"

I decline.

"For the girls," he says.

Ah, more hustle— but to be nice (figuring they get a percentage) we order drinks for them. They never drink them, of course.

After talking, the girls take off their pink smocks. They wear nothing underneath.

Slinky motions for me to stand up. She pulls my shirt off. I take off my boots and socks. She reaches for my waist, unsnaps the pants and zips down the fly. Slowly, she lowers those pants and reaches up to finish the job. On the bed, Chubette does the same for Lily.

Slinky then fills the tub with water and bubble bath. Together, we climb in. She soaps me up, using her whole body as a sponge, rubbing herself against my back, my front, by top my bottom. Turning me over and back— face up, face down.

Now she lies directly on top of me— nipples to nipples, crotch to crotch lips to lips. Stretching out her body, she hooks her arms under my shoulders and pulls herself up and down over me. It's like a dream. In a room with three naked girls. One lies on top of me— mopping my soapy body with her own. What more could you ask? One thing... I'm limp as uncooked bacon.

We both sit up in the tub. I look over at the bed. Lily is on her stomach. Chubette straddles her. She massages between the shoulder blades, then moves her hands downward. Speaking of downward, Slinky's hands are now between my legs. She rubs my testicles in her fingers like a magician practicing the disappearing balls trick. The water makes tiny waves, as she rubs— one hand manipulating the floating testes— the other the still limp tube of flesh.

Still limp! I paid $30 to get in here. I gotta leave at least another thirty for a tip. What do I get for it? Clean???

Next comes the blow-up raft. You know those things that look like six long fat hot dogs attached along the side. Slinky lays it on the tile floor as I stand up in the bath letting the water drip from my flaccidity.

She takes a bottle of something extremely slippery and squirts it over the rubber raft. Then she motions for me to lie down on it. I do— face up. She squirts the slippery stuff all over me— and herself.

Again using her naked brown body with pert black nipples and the tiny scrub brush between her legs, she starts lubricating me. The warmth of her body, her good parts thrusting next to my good parts. Any man not dead would have a raging boner in a second. I must be dead.

Her breasts press hard against mine. Her lips touch mine. Her tongue enters my mouth. I let it roam, explore my front teeth, my incisors, my canines, my molars. I push back with my own tongue, tasting her saliva. I rub my tongue on her palate as she rubs the entire surface of her body over mine. Then she turns me over.

Flop. A gentle touch is all it takes on the frictionless surface. The rubber squeaks with a great farting sound as I move onto my stomach.

My limpness droops between the multiple rubber raft rods. She lies prone against my back, like she did on my front. She moves up and down on me as I move up and down on the rubber raft. I try to relax. Enjoy the sensation.

"Even if I don't shoot the white stuff," I lie to myself, "I'll still enjoy the erotic situation— the adventure."

Lily and Chubette giggle on the bed. I can't see what's going on, but I smile when I hear Lily say, "No, just a little farther down. There, that's it. Now you've got it."

After the raft, I'm spray washed to get the slippery stuff off. Then, we move to the bed as Lily and Chubette move to the refilling tub.

Naked, dry, laying on my back in the bed vacated by those two, Slinky starts licking. She runs her pink tongue around my left nipple. Then, the right. Dribbling saliva in a line between my breasts, she heads south. Skipping the entre, she moves to my legs. She tongues under my right thigh. That does it. There must be a nerve there. A direct connection. No slow step-by-step rise. Oh no. She lights the fire and the limp bacon KERPOW! pops to crispiness. I'm afraid of poking her eye out. Well, not very afraid. I smile at the knowledge that I'm going to get just what's coming to me. I close my eyes and feel the corners of my mouth curl upwards into a smile bigger than my whole head.

Slinky seems nearly as pleased with her achievement as I am. In fact, she's so happy she kisses it. Then again. I open my eyes and watch her lightly nibble the tip, running her tongue under the ridge right to the inverted V in back. Now, she takes it into her mouth. All at once. Swooping down on it like a hawk on a paralyzed mouse. Up and down. Expertly. Silently. The only sound in the room is the swoosh of the shower in the tub on the other side. I glance over there.

Lily stands, white, majestic against the grey tile. Chubette sprays her down as she stares intently at Slinky, me and my blow job. That stare pumps another pint of blood into my already overpumped pump.

I slide down the bed, nestling my head between Slinky's thighs. She's shaved identically to Lily. Just a tuft in front. I part those smooth lower lips with my chin and push my tongue in. Her clit is as small and perky as her breasts. No longer than the top digit of my pinkie, it's thinner than the stirrer stuck in her undrunk drink. And stir her I do. Her legs clamp on either side of my head.

About this time, the bed heaves with added weight. Lily and Chubette have joined us. Lily is on the bottom and Chubette covers her with her body. I can't see much else from my V-shaped point of view. The pink on brown thighs are enough to keep me excited right where I am.

Slinky slurps onward. So do I. I feel her legs tighten and loosen— then again. Does she come? I don't know.

I begin to feel the coffee perking myself. Gently, I touch her head and whisper softly into her ear.

"Condom," I say romantically.

She goes to the dresser and gets out a Thai condom. She slips in on me, slowly sliding it down from head to base. It's not a conventional condom. These girls don't take chances. It's as thick and inflexible as an oil drum— and just as sensual. My hard-won hard-on starts to soften.

Meanwhile, Chubette nestles in Lily's bosomitude. One hand plays between her legs. Lily presses her own head back against her pillow and arches upwards. I lie next to her and arch upwards, depressed that my flag again flies half mast.

Slinky straddles me. Expertly she presses the base to make the best of a sagging matter. Using exactly the right muscles, she massages me from with her insides. Propping me up, she deep knee-bends over my middle. Then, with me still inside, she lies on her back.

Amazingly, Lily offers me a nipple. I feel like sitting up on my hind legs and barking a thank you. I lean over and suck on it, as my rain coated thruster continues to thrust.

Chubette works her mouth on Lily's soft spot.

I pull out of Slinky, rolling off the condom. She gets the idea and puts her lips where the latex had been. Nibbling the tip, she strokes lower as I feel my prostate tighten. Pow! Rise and salute! Poking her middle finger into my puckered hole, she massages that gland from the inside. It's hard to hold back. I don't. I shudder and tense the muscles in my body. A shake and a hip thrust upwards. I spew the first drops against her tonsils, the rest dripping down the sides of her mouth.

After a moment's rest, we turn our attention to Ms. Lily. Each of us takes a different part. Me on one breast, Chubette on the other. Slinky uses her tongue, freshly lubricated with my semen, on Lily's goodspot. Lily presses back against the bed. It shakes like a motel bed with the magic fingers turned on. She breathes hard. Harder, her head thrown back, she rises on her elbows, pelvis thrust upwards— then it's over. And so is this column.

Yes, we found out about child prostitution, indentured servitude (sex slavery) and a bunch of other stuff. But you have to wait till next month for that. Right now, I'm gonna take a cold shower. I need it.

ENDNOTES

—> While I was gone, history's greatest injustice was finally (after more than 20 years) corrected. The Scooter, Phil Rizzutto, is in the hall of fame. The world is a better place now than it was a month ago.

—> Virgil Porter writes from Alaska that his radio station needs promos. Also if your band wants to play in Anchorage, he can help set up shows. Contact him c/o KRUA, Building K, Univ. of Alaska Anchorage, 3211 Providence Dr., Anchorage AK 99508. He says too that he's lonely for e-mail up there in snowland. You netties should fling him some electrons at asvwp@acad2.alaska.edu.

—> Anybody know what happened to Capitol Punishment's Dale Stewart? My last letter came back. I was thinking that he finally got so sick of Fresno, he moved to someplace better, like Cleveland.

—> *Do they want to pare down the mailing list or what dept:* In what I can't figure any other reason for, the Republican National Committee (310 First Street Southeast, Washington DC 20003) has sent a check for $1 to everyone on its mailing list. With the check is a letter saying, "If you think Clinton will lower taxes cash this check." As if you won't cash it, but send THEM money to protect your taxes. Well, it's in my bank account. Let's see if I get any more mail from them.

—> Sean, formerly(?) of N. 11 St in San Jose: I tried to send you a postcard, but it was returned "for better address." What's the story, you live in a bad neighborhood and the post office wants you to move?

—> So John Wayne Bobbitt gets his dick cut off and it's big news. The jury finds his wife innocent. Suddenly, she's a cause celebre among feminists and other scissors wielders. Radley sent me a clipping from San Francisco about *The Lesbian Avengers* who were hosting a 'Bobbitt-cue Weenie Roast.' Now who was it who told me feminists were not castrating bitches, but just normal women who wanted equal rights?

—> I love it when Oriental companies pick Latin alphabet initials without knowing that they mean something else. In Japan, you can buy J.O. coffee. In Thailand, I saw a company with the initials F.I.B. It was an advertising agency.

—>Jun Doi in Japan— my last card to you was returned. You got a new address? A new band?

—> More video thanks to the guys (guy?) at Spunkasfuk (RD1, PO Box 12905, Clarendon PA 16313) for sending me their vid. Even though I make a brief appearance, it's still pretty good. The GG Allin segment is one of the best I've seen. A new song, spontaneous, unavailable elsewhere(?), is here. There is also some very cruel stuff (like taping a live rat to a kite), that deserves a punch in the mouth.

—> Even MORE video thanks to Navyman Charles Nelson for his interesting video on animal husbandry— and occasionally wifery. Excellent. Yo buckaroos, keep those videos coming. You'll be keeping me coming. As usual, I'm at PO Box 137, Prince Street Sta, New York NY 10012.

—> Bad news about Dok Mohawk, Thailand's first punk. He's completely blind now and very depressed. His "best friend" stole a lot of money from him. He hasn't been able to pay the rent in four months. He needs cheering up and cash! If you've got a few bucks to spare (rent is only $36 a month!) you should send it, well-hidden, in a letter. You can reach him: Dok Mohawk, 304/17 soi Tapsuan 1, Ding Daeng Rd, Asoke, Bangkok 10400, THAILAND

—> Once, while visiting Dok's niece in a very poor section of Bangkok, we saw the most beautiful couple ever: Dok's niece and her husband. Thin, smooth-faced, with an air of innocence I've never seen amongst white folks.

Dad holds their baby girl. She's wearing only a little t-shirt. He holds her high above his head and lowers her to his face. Putting his face between the little girl's legs, he BRRRRRRs against her tiny sex. The baby giggles and reaches down to play with dad's long black hair. He does it again. She laughs out loud as does her mom and dad.

In America, Dad would be jailed. The kid taken away and told she was molested— abused. She'd live the rest of her life in hate and pain. In Thailand, it was play among people who love one another. No, Thailand certainly didn't increase my love of either Christians or feminists.

LALI DONOVAN
ANGST.
TORPOR.
INERTIA.

WHY GIRL PLUMBING SUCKS
Or "Fuck Planned Parenthood"

If you're a reasonably aware person, you probably know that women's health care is not exactly a high priority in this country. Only last year the papers were chock full of complaints by cancer researchers that far too much emphasis was being placed on breast cancer research. They said that too much time and more importantly money was being placed on a type that a limited number (read "women") suffer from. The researchers also said that there is tons of information known about breast cancer, and how good the chances for survival have become. It seems to paranoid little me that the problem was that breast cancer is viewed as a "Woman's disease" even though millions of men have had it, (although no one likes to talk about that). Also everything I've read about survival and recovery rates still isn't too encouraging with many women facing surgical deformity and something like a one in five survival rate after five years.

Birth control is in the same way, no new ground breaking methods have appeared in ages. The only new things on the market are the female condom also known as the "Vaginal pouch," the contraceptive sponge, Depro-Provera, and those hormonal inserty things. So girls now have new choices of something who's name sounds like you've marsupial or a wombat between their legs, (and looks only slightly less attractive) the sponge which if you're prone to urinary tract infections is a pain, quite literally, and for women who are queasy about sticking their fingers in themselves, can be difficult to remove. The last two are just plain evil, having year long doses of hormones injected into your body, or having matchstick-size tubes of leaky hormones inserted under your skin. It sounds really convenient, but if you've read any of the side-affects of the products you'd best stay completely away: erratic periods, weight gain, leg lumps, and all sorts of other gnarly, and potentially terrible things. No steps have been made in terms of male contraceptives, condoms and vasectomies, one you can't get unless you're married, and the other looks like your wearing a balloon on your cock, and if you believe what men say it's similar to taking a shower with your socks on. But for you rubberphobic guys, think of it this way wearing your socks and getting a slightly desensitized shower certainly beats not getting anything at all. Right, boys?. But because of the sacredness of men's vital essences, to even suggest that researchers pursue a way of killing those little sperm motherfuckers is totally out of the question. Both economically and morally.

In San Francisco, there used to be one big Planned Parenthood downtown in the Hobart building, which I went to once, and took full and grateful advantage of their sliding scale rate. At some point they divided up into the Financial District Women's something or other who didn't offer a sliding scale, and the regular Planned Parenthood over on Eddy Street. Last summer I developed what I originally hoped was just a nasty yeast infection, which when treated like a yeast infection just didn't go away. Speaking of which an over the counter remedy for yeasters which did more than simply mask the symptoms would be much appreciated by millions of women. Are you listening to me Park Davis? Anyway it didn't go away, and I freaked out, and started reading every homeopathic thing I could get my hands on, all of which led me to believe that I had some gross STD. You see, at my lowest, I've always managed to console myself by saying "No matter how much dog shit your life may be sucking Lali, at least you've never been addicted to anything, gotten knocked up, or caught anything worse than impetigo when you were six." I was sure I'd blown my consoling little mantra, after suffering emotionally, and starting to physically as well I decided I better go get this taken care of.

So I called my friend Planned Parenthood and was told that my records had been transferred to the Financial District clinic, and even though they didn't offer sliding scale, that's where I'd have to go. It ended up costing me seventy bucks, and I was misdiagnosed. However they were all really nice, and told me that Planned Parenthood was full of shit, and I could go wherever I wanted, and were happy to have my records transferred back to Eddy St. I agreed, and when my problem came back I tried to make an appointment there, but was told I could get in for a week and a half. I then called the Financial Dist. office and they said they could see me that afternoon, so back I went they reexamined me, figured out correctly this time, what was wrong, gave me some antibiotics and off I went. Sixty-five dollars poorer, but thrilled to know that all I had going on was some over-active bacterial thingies, and not some hideous disease. My mantra was safe, I was not a fallen woman. Hurrah!!!

Anyway a few weeks back, I had the same thing going on, so this time I decided to go to Eddy St. because it turned out that since I hadn't started my job yet, and had no monthly income, I could be treated for free, and this time I could be seen within three days. Downtown I went early on a Friday morning, scared about having cold metal things put in my body, and in truth being really embarrassed having to be a charity ward for the state. I checked in, and waited for them to call my name to fill out all the forms that were required. The woman who called me over was one I had ridden on the elevator up with, and was so rude on the ride I thought that a good slap to the face was in order. She refused to hold the door open for some woman with a kid trying to get on, and huffed when people got off at floors other than hers, etc.etc., just another schmuck. I walked up to her and said "Howdy" and she handed me this stack of paper, I thanked her, and tried to walk away. I was nervous and feeling humiliated, and I've filled out medical forms tons of times, but no she insisted on explaining how I only needed to fill out the lines that she's marked. Duh.. and I politely said "Oh okay, thanks." and tried again to get away. All of a sudden this she-bitch starts yelling at me, in front of all these other nervous women about how rude I am. I blanched, and said "Pardon?" "I think that you're incredibly rude, cutting me off every time I explain how to fill a page out, I'm just trying to *HELP* you. After all you are being seen for *FREE*, and you need *HELP* filling out your forms to the state so that you can be treated for *FREE*." I stood there turning bright red for about ten seconds, when my temper and humiliation got the best of me, and I started yelling back at her saying how rude and condescending she was being, and besides I told her, "I think that you're a jerk." That ended everything, and up until that point all the other Planned Parenthood bimbettes stood there watching her insult me, but when I opened my mouth they all rushed over to back her up.

Eventually I just grabbed my forms and flounced back into the waiting room where I was meticulous about filling them out, just so this evil woman couldn't give me any more shit. I waited for an hour and a half while every other person was seen, including people who said "But wait I haven't finished filling out my papers yet." They never called me in. Finally I just got so sick of waiting, and feeling like a pile of cow dung because I knew that they were doing this on purpose, that I just got up and left. I walked out the door, and said to anyone in ear shot "Fuck this place!" and slammed the door as hard as I could.

They treated me like shit because I was poor, nervous about an exam, and didn't need to be told that I should only fill out the marked lines on my charity case papers, which some stuck up bitch of a hipster had soooo solicitously needed to HELP me on. Fuck that sort of shit, no one should be treated like that, especially by some organization that claims to care so much about women and their rights. What I ended up doing was going back to the Financial Dist. clinic yet again; they managed to see me the same day, and actually treated me like I was an intelligent adult who knows what's up with her own body. Of course it cost me sixty bucks, but hey I guess money talks and can sometimes be worth it.

Anyway I really resent being female and having personal plumbing that seems to be more trouble than it's worth. Menstruating, yeast infections, urinary tract infections, all around general messiness. Not only do men get to have orgasms at a dime a dozen, most of the economic and social power, and better shoes, they got dicks. Big, ugly, loping sausages that seem to cause all the problems and get away scott-free. Where's some karma when you need it? Oh yeah I forgot wasn't that a Buddhist concept? And we all know how well Buddha spoke of us broads. Kind of figures don't it.

making new friends with REV. NØRB

...a grown man who resembles a gigantic grasshopper!!!

cuss me direct: POB 1173 • Green Bay WI 54305

As of 11:25 PM CST 2.26.94, i hereby assert that The Dummies are cooler than The Vindictives — which is kind of a dorky way to start out my first column, granted, but it kinda came down to either leading off with that or by proclaiming the fake Zeros (you know, the purple-haired non-Hispanic L.A. variety, not Los Real Zeros with the winkle-picker feet and all like that) partially hep, and i don't really think i swing quite enough lead around here yet to make an allegation of such obviously dubious intensity stick (oh, and i do apologize in advance for my anticipated struggles at closing the Coherency Gap — i'm kinda fucked up right now on Sour Gummi Worms and jalapeno-flavored Krunchers). Anyway, i'm sure this bold inaugural salvo has taken you quite aback because you're very interested in what i have to say, and i can understand that. I also understand that my Dummies > Vindictives thesis is not shocking in and of itself, 'cause you probly already doped that one out on your lonesome. Yes, i *am* fully aware that the thought clattering willy-nilly through your crenellated cranium at this time is *not* "Great Caesar's Ghost — how could Rev. Nørb start his first MRR column by insisting that The Dummies are cooler than The Vindictives?" but is, in fact, 'Great Caesar's Ghost — how could Rev. Nørb start his first MRR column WITHOUT IMMEDIATELY PICKING A FIGHT WITH BEN WEASEL???" (assuming — hopefully — that mildly denigrating BW's pals The Vindictives is not seen as a blatant incitation to hostilities). Sad fact of the matter is that...well...i don't WANNA pick a fight with Ben Weasel. After all the nice things he said about me in #128 — that i'm a "geek," a "dork," a bizarre Mendelevian hybrid between a preying mantis and an overhead projector repairman who fronts a punk band that "suck" (yet, due to our inexplicable rogueish charisma, are "the only decent band in Wisconsin") (and believe you me, BEN WEASEL WOULD KNOW these things, he's really got his fingers on the pulsebeat of the Dairy State punk scene) (ask anyone!) — it would be downright rude and unappreciative to come barreling out of the starting gate with guns blazing and gauntlets flying hither and yon. Plus — believe it or don't, Doubting Thomii — i actually *like* Ben Weasel's band. *And* i'm over 20. Uh, *well* over 20. And, since there ain't a whole helluvalotta folks in the 20+ bracket who equate Screeching Weasel appreciation with anything other than brain damage and episodic bouts of ill-timed public nudity, i have had to defend the relative merits of BW's band on more than one occasion (that's right! You heard me correctly! I HAVE DEFENDED BEN WEASEL, MORE THAN ONCE! Fucking Raymond Burr wouldn't even take that case, though i'm not saying i'd go to the wall for the guy or anything). *Buuutttt*...on the other hand, i *am* from Wisconsin, and Ben hails from Illinois (Illinois, in case you're not familiar with the Midwest, is one of the ugliest, creepiest places to live in the country — plus sports a *tres gauche* silent "S" t' boot), and there's a natural antagonism with a 150-year history at play here: Wisconsinites and Illinoids are the proverbial cat/dog Serb/Croat Hatfield/McCoy Romulan/Klingon Black Spy/White Spy natch'ral born enemies. We put up billboards on the Interstate (I-94, the one Radio Birdman wrote a song about!) close to the border saying things like "You are now leaving Wisconsin; don't go to Illinois, it fucking sucks" and "You are now entering Wisconsin — surprised to see you made it back alive from that fucking shithole, Illinois." Each state's roster of half-witty morning DJ's routinely heckle and denounce all that is associated with the other state, four hours a day, five days a week. We get in big state-on-state fistfights at football games, it's great fun. We could milk it out for years worth of columns, but darn it all to heck, it's *tired*. I suspect we aspire to greater things than him calling me a "cheesehead" one issue, then me calling him a "FIB" (a common Cheesehead acronym for "Fucking Illinois Bastard") the next, then repeating the sequence for all eternity, so i'll speak no more of it — unless, of course, i get provoked by the FIB in question which would be a pretty STUPID FUCKIN' MOVE on his part because, being from Wisconsin and all, i *will win* eventually. But, like i said, i don't care to pursue the matter any further, so if any of you residents of the other, what is it, 46 states of the union (i don't count Hawaii and Rhode Island because they're not connected to the rest of us) need a further glimpse into the ethnohistory of the Wisconsin vs. Illinois class struggle, either move to one of these two earthly paradii, or take the following to heart: Illinoids perceive Wisconsinites as a legion of Ed Gein types — exchanging self-righteous, small-town pleasantries over cholesterol-laden pancake & porkie breakfasts by day, then, after sunset, killing folks so we can frolic 'neath that big ol' harvest moon all gussied up in clothes made out of our victims' skin and entrails. Wisconsinites, however, view our neighbors to the south as vicious Richard Speck types — rude motherfuckers who wouldn't even have the common courtesy to let us live after brutally sodomizing us at knife-point (politically correct readers do note that i have expressed the Wisconsin vs. Illinois relationship in terms of Gein/Speck as opposed to a more marketable an *au courant* Dahmer vs. Gacy pairing on accounta Dahmer and Gacy were homos, and BW and myself are pretty much hetero [although he didn't seem to like Vesicular Basalt very much so you've got to wonder]. I am far too sensitive to these types of issues to wantonly plunder metaphors from a vein which should be solely the province of the Gay Community, so i stuck with references to a pair of outmoded straights because that's just the kind of compassionate, non-exploitational motherfucker i am. You're welcome.). Now, about this Vindictives thing: i get paid every Friday. I'm out of the office at 5:00, i hit the post office, hit the bank, and i'm in the record stores by 5:30, usually out by 6:00 with a big-ass stack of shit under my arm. After that, i go buy comic books and groceries (if i have any money left), then sit at home Friday night like the fucking nerd i am, listening to records, reading comic books, and eating my groceries, if applicable. It's a good life, and i have no desire to shake up the status quo at present. One Friday night a few weeks ago, i walked out with a copy of the Vindictives "Party Time For Assholes" 10", which was mildly hip — i gave 'em five points for covering several songs which i was not familiar with, but hadda dock 'em five back on accounta the originals i *was* familiar with were all better than their covers ("Turning Japanese," yawn...why can't anybody ever cover "News At Ten?"). Well, whatever. It was okay. No big deal. Que Sirhan Sirhan, as someone once said. One week later, i trot into my local prerecorded musical entertainment emporium of choice, where i am greeted by the assistant manager (Time Bomb be his name) NOT with a traditional "what's up?", but with an impassioned plea of "Don't get pissed! I had no idea!!" "Pissed? Pissed about what? You didn't come over to my house and light off another Roman candle in my bedroom, did you?" With strange trepidation, The Bomb reaches behind the counter and pulls out what seems to be, upon initial inspection, the same Vindictives 10" which i had purchased the week before. "It got re-issued as a limited edition double 10-inch, with 13 more songs" quoth the Time Bomb, me immediately hitting the ceiling as if the Roman candle he once lit off in my room WHILE I WAS SLEEPING had somehow made its way up the business end of my alimentary canal and re-ignited, simply by dint of sheer outrage. Now, ordinarily, i just would screamed something about Ed Gein being able to take Richard Speck any day of the week and let the double 10" gather dust for a few years; unfortunately, the fucking CRAFTY Illinois bastards had included covers of some of my favorite songs of all time on the second record — heavy hitters like "Chewy Chewy" by the Ohio Express, "Bang-Shang-A-Lang" by the Archies, and "Little Willy" by The Sweet, which is actually about a guy's dick — so i bought the fucking thing AGAIN, and cursed myself (and them) all the way to the comic book store. I woulda cursed myself (and them) all the way to the grocery store, but that wasn't in the budget that week. Now, yes, i will admit that the second record was far superior to the first — and yes, i will admit that it takes a certain rare talent to make a DeFranco Family cover sound exactly like an MC5 cover — but GODDAMMIT, on the whole I AM NOT FUCKING AMUSED by this "release it as a double 10-inch a week later" malarkey. Jumpin' catfuck, Joey Vindictive OWNS a goddamn record store — he should KNOW that the cardinal rule of obsessive record buying is "never buy anything that's gonna make you take a good, hard look at how much money you spend every week on records" — and NOW, because of HIS BAND's cutesy-pie marketing stunt, i feel like a fucking dildo because i could've bought useful shit like Lucky Charms and milk and Pop-Tarts instead of throwing my money away on the single 10" version of the record — and this looming spectre of Potential Dildoism will be haunting me every Friday evening for years to come, impelling me to pass up cool records and to buy crap like sandwich meat in its stead. I also heard a rumor that "Party Time" is coming out on CD, with yet MORE bonus tracks. Looks like i'll be eating steak that week. The Dummies 45 i got, however, is just cool rock'n'rolly punk with suspended chords (but no disproportionate State of Michigan fixations), a welcome plasma blast after all that distasteful Vindictives turmoil. I bought it on accounta i usually make a point to purchase everything i see that features sleeve art by Cliff Mott — who, as of 12:19 AM CST 2.27.94 is the coolest record cover artist of the immediate Now if you don't count Malcolm Garret...as opposed to Greg "BOMP!" Shaw, who, as of 12:20 AM CST 2.27.94, should be paid a visit by the Sleaze Sisters from the movie "Times Square" for the purposes of having the monitor to his MacIntosh permanently defenestrated — although that might not actually stop him from continuing to hack out incredibly repulsive desktop publishing variants on the "hep punk/new wave graphics" theme; it doesn't seem like he's been looking at his monitor at all anyway. Don't get me wrong, BOMP! was — and is — a pretty cool label. Greg Shaw's vision is a worthy one. But Christ-A-Mighty, when it's in your power to do something as positively prostate-tickling as reissuing "Disconnected" by Stiv Bators on CD and then you fuck up the packaging to the front cover looks like it was designed in some eighth-grade art class and the typestyle on the back looks like it was originally created on the back of an envelope by a 16-year-old girl in the backseat of her parents' BMW whilst the family was on their way to a Grateful Dead concert, YOU NEED TO BE STOPPED. Cool record graphics are important. Greg Shaw knows this (look at the swank sleeve art for any of his label's release from the 70's or 80's, before he got the computer!), he *just doesn't know that he sucks at it*. Maybe it's like dandruff, and his friends, and his friends are too embarrassed to tell him — so i guess i'll hafta play the Turk: Greg, you suck at it. Hire Cliff Mott. Ya know what else sucks? Those goddamn cornball liner notes for the Humpers "Positively Sick On 4th Street" LP. I fucking *hate* them. Don't get me wrong, the album itself is fucking *killer* — but i hope that when the Sleaze Sisters whip Greg Shaw's SuperMac out the window, it hits Martin McMartin in the head so he suffers some kinda weird personality disorder that prevents him from ever using the phrase "rock & roll" three times in the same paragraph again. It's like, "yeah, i KNOW, i KNOW — you're a goddamn street-walking cheater with a heart fulla napalm — NOW SIT THE FUCK DOWN AND SHUT THE FUCK UP, WOULDJA MARTY???" Verily, 'tis a textbook example of the "If Byron Coley Knew Me, He Would Really Like Me" school of rock journalism that's so big with the in-crowd of wannabe literary doofii today (but, if it's any consolation, the all-pervasive-in-the-late-80's-and-early-90's "If Paul Westerberg Knew Me, He Would Really Like Me" school of rock seems to be petering out somewhat) (although i AM certain that both Paul and Byron would really, *really* like ME if we could just spend a few Friday nights together at the comic book store with the fat kids). I mean, that's kinda one o' the reasons why i was considering starting this column off with a pro fake-Zeros statement: they're a buncha purple-haired glam sissies, with *beauty marks* and shit (although the record should show that i don't consider ringleader Sammy Serious a glam sissy — he's more of a tragic, purple-haired Handsome Dick Manitoba figure. *Go* figure.), and, on top of that, they ripped off their name from the legendary 70's SoCal punk ensemble who delivered "Wimp" to about eight-trillion generations of "Figure out the third chord later!" garage bands — i don't think any MRR reader has even *bothered* to give any thought to Zeros #2, except maybe for a quick mental note that, should they wake up Dictator of the World one day, they should try to remember to make arrangements to have 'em castrated or crucified or something, sheerly on principle. Therefore, i felt that starting off my first column with a mild pro-glam-pansy-Zeros comment would, beyond the daintiest tint screen of a doubt, boldly proclaim my unimpeachable integrity: Obviously, i wouldn't be saying inane shit like that if i ever entertained even the *foggiest* fuckin' notion of impressing some renegade hipster a few notches up the rock'n'roll (dammit, now *i* said it too!) food chain from myself; i MUST be on the level. Besides, the glitz-blitz-chintz-blintz Zeros actually ARE rudimentarily hip (yeah, like YOU don't want their mid-thigh Chuckie Taylors! Right!), if only because they're militant purple fans — a chromophiliac affliction they share with yours truly. Furthermore, since their ill-advised reformation a while ago, the REAL Zeros had done nothing but drag the proud Zero monicker down to Less Than Zero levels, releasing two purt near worthless and embarrassing 45s, both featuring sub-Greg Shaw sleeve art (the lost art of 45 jacketry plunging to record [ha ha] sub-Zero [ha ha] lows, optically speaking, with the release of their Sympathy 45, which spelled the band's name with —*wince!* — the ultra-dreaded APOSTROPHE "S", which is a far more heinous and unforgivable crime in my book than installing and servicing a beauty mark — and beauty marks rate pret-ty fuckin' low on my list of Life's Little Joys, lemme tell ya!). I was *right on th' brink* of stumping for the geeks in purple, but then the same day i threw the shitfit over the Vindictives ordeal, i also picked up a copy of the *real* Zeros "Knockin' Me Dead" 45, which has a fuckin' First Quality sleeve (some graphical brain surgeon finally remembered that folks buy Zeros records essentially because they like looking at pictures of pointy-footed Mexicans whilst pogoing in front of their stereii) and, besides that, actually *sounds* really cool t'boot (sure, you gotta kinda pretend not to notice that they're essentially emitting a somewhat poppier version of "Cosmetic Couple," but hey — if the sleeve is cool enough, *that shouldn't matter*), so i figured it was kind of the wrong time to out myself as a beauty-mark-Zeros fan, and relegated the purple-hairs to a cameo role (and you know, the B-side of the new Zeros 45 is a remake of "Boys" by the Shirelles, and at this point in the proceedings, i have to kind of muse aloud as to why all the male bands through history who have covered the song — from the Beatles on up — have *never bothered to change the chorus around to reflect the change in gender?* "Well, I'm talkin' 'bout boys — what a bundle of joy" — ??? Oh well, i guess John Lennon wasn't much of a full-time Vesicular Basalt fan, either...). In other gender-related news, as of 1:03 AM CST 2.27.94, Supersnazz have unseated the Lunachicks in the gala "All-Girl Band Whose Records Are Most Likely To Be Found Propped Up On My Toilet Tank Whilst I Do My Best Impersonation Of Alexander Portnoy In Heat" sweepstakes — the combination of their Oriental Vixenry and that Cliff Mott artwork shovels a pile of ragin' pink bituminous on those Fires Down Below, no doubt! And, in my last bit of Art News, the whole Art Galaxy is in the throes of mass Art Bedlam and Tumult on accounta some crafty Norwegian ArtJackers broke into some less-than-crafty Norwegian Art Museum and made off with Edward Munch's painting "The Scream," which you would recognize if you saw (or if you saw me dressed up like The Screaming Guy for Halloween). I dunno what the big deal is — Dead Kennedys ripped off "The Scream" ages ago. Still no confirmations to the rumor that the thieves also absconded with the artwork for the Society Dog 7", and, as of 1:07 AM CST 2.27.94, Metal Mike Saunders is still cooler than Adam Sandler. Rev out.

★ BY THE WAY, FUCK KENT McCLARD... ★

There are two kinds of people in the hardcore scene. I like to call them the givers and the takers. The givers spend their time and money setting up shows, putting out records, doing photography for bands, making flyers, helping bands with art, putting people up for the night, making 'zines, distributing information, contributing to 'zines, setting up distributions, doing mailorders, opening cool independent stores, creating spaces for bands to play, and generally just trying to make use of what they have to offer. The takers tend to be the people that try to get in free at small $5 shows while they will be seen a couple weeks latter paying $10 to see The Rollins Band, Quicksand, Bad Religion, The Melvins, or one of the other grown-out-of-the-scene bands that the major labels try to pawn off as an authentic punk, hardcore or alternative d.i.y. act. The takers complain about paying $5 for an LP, but they pay $14 for corporate CDs with U.P.C. codes stamped on them. The takers are the people that complain constantly that so-and-so doesn't do these bands or so-and-so only does those kind of bands, and at the same time the takers never lift a finger to do anything different.

I set up my first punk show in 1984. I've probably done well over 100 shows in the last ten years, and from day one the takers have been trying to get in free or take credit for what I was doing, but worst of all the takers have been endlessly complaining. A taker doesn't say, "Hey, it is cool that Kent has been putting on shows, I think I'll try to set up a show next month." No, that's not what a taker says at all. A taker instead says, "Kent's shows suck because he never does any bands I like," or, "all Kent ever does is straight edge bands," or, "Kent's shows suck because he doesn't do any straight edge bands," or, "Kent is selfish because he only does bands he likes," or, "Why doesn't Kent do bands I like, it isn't fair." Ultimately, a taker only wants to take. A taker thinks it is my responsibility to provide for them, but the reality is that I never set out to do anything like that. I set up shows because I like bands, and I have never seen the point in doing shows for bands I didn't like or respect. A taker can't understand that, because a taker thinks that it is someone else's responsibility to provide for them. A taker never takes the blame.

Like I said, from the very first show I put on the complaining started. People said I didn't do straight edge bands, or I did too many straight edge bands, or that I didn't do grind bands, or that I didn't do traditional sounding punk bands, or that I didn't do thrash bands, or that I didn't do pop-punk bands, or I didn't do this or I didn't do that, and it didn't matter that I did shows with Christ On Parade, The Accused, Outspoken, Born Against, Man Is The Bastard, Citizen Fish, Fugazi, Upright Citizens, Jawbox, Agent 94, Mr. T Experience, No For An Answer, and Shelter, just to name a few of the countless bands I've done shows for. No, it never mattered at all, because a taker just likes to complain. Well, you can complain until you're blue in the face, but if you never act on your words then you're just a spineless piece of shit, and I have nothing but disrespect for you.

The question, of course, is why I am writing about all of this? Well when Tim started to make all of these changes at MRR with regards to what can and can't get reviewed, I got really upset and I spent a lot of time complaining about it, but ultimately I started to feel guilty because I started to feel like a taker. I began to see myself as I see all those takers that have been complaining year after year. I have always believed that the whole trip is about being a giver and a doer (a doer is someone who attempts to do what they say they're going to do). In my eyes respect is earned by action. The people I respect the most in this world are those people who say they are going to do something and then go out and do it. I have always been inspired by those that do, and I have always despised those that only talk about what they're going to do. There comes a time when you have to shut up, and get on with the activity of changing what you don't like. That's what happened to me in 1984 when I did my first show and started my first issue of *No Answers*, and that's what happened in 1990 when I started Ebullition Records, and that's how I feel in 1994 in the wake of the changes going on with MRR.

Maximum is Tim's 'zine, and he can do whatever the fuck he likes with it. I may not like it, and yeah I'll spend some energy complaining and bickering, but the bottom line is what am I going to do about it? If I am not going to do anything, then all my words and arguments and opinions aren't worth the paper they're printed on. I hate people that can't hold their word; people that talk, talk, talk but never do a fucking thing. That's not the kind of person I want to be. And I apologize right now for even starting down that track.

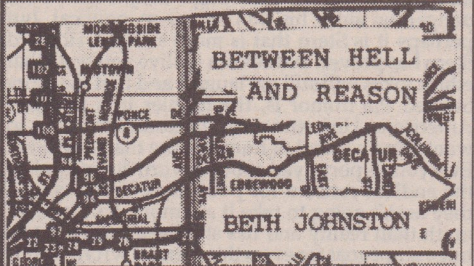
So what am I going to do about it? Well, I decided to start my own 'zine. I'm calling it *HeartattaCk*, and the first issue came out in March. It is going to be a lot like MRR, and yet I hope it will have its own character as well. The main point I want to get across is that I am not doing this in order to compete with MRR. I like MRR. I read it cover to cover month after month. I have a lot of respect for the people that have made it possible, especially Tim. He is a giver and a doer and that can earn nothing but respect from me. I am only afraid that MRR will no longer cover everything that inspires me and keeps me interested in this scene, so I am starting *HeartattaCk* in an attempt to provide a second format for communication and networking.

I realize that it will probably never be as well done as MRR or as well distributed or as well read, but that's not the point. The idea is not to try to go into combat with MRR, but to simply put out a magazine that will cover what I think needs to be covered, and to do the best job I possibly can at it. I hope some other people that are feeling disfranchised from MRR will also do the same thing. There are a lot of takers out there that hold MRR and Tim responsible for covering everything in the punk world, and like Tim I don't want to have to live up to the expectations and demands of every taker in the scene. MRR isn't the do all, be all of the punk scene, and *HeartattaCk* certainly isn't going to be that either. So if you don't like it, either shut up or get something else going.

I know that at least three other groups of people are also planning on starting larger magazines along the lines of MRR. So hopefully the end result of all the changes at MRR will actually be that there are more magazines and more ways to get the word out on what people are doing. It used to be that *Flipside* and MRR were sort of the trade magazines for the entire scene, but somewhere along the line Flipside became less and less interesting, which pretty much left MRR as the only regular source for punk information. Hopefully, that situation will be changing and Tim will be able to do whatever he wants with MRR without fucking everything up for everyone else.

Anyway, I'm still hoping to do columns for MRR if Tim will allot me the space, and therefore this is in no way a sort of farewell thing to MRR. I am only writing about all of this because I am afraid that people are going to compare *HeartattaCk* to MRR and I don't think this new magazine will be as good. I don't want to get involved in some stupid war with MRR. This has nothing to do with competition, and it has everything to do with communication and cooperation. Please don't turn this into something it isn't.

The first issue of *HeartattaCk* will be out by the time this reaches print. I'm doing 10,000 copies of the first issue and it has a 25¢ cover price, so you can probably pick one up somewhere near you, and if not you can always write for information. The address is: *HeartattaCk*/Po Box 848/Goleta, CA 93116. For the first few issues this will be a bimonthly publication, and eventually maybe we will go monthly. Thanks for the time.



BETWEEN HELL AND REASON

BETH JOHNSTON

I sat in my car a full five minutes, wondering if it was worth it to get out. Any other time, this wouldn't be a monumental decision. But it was almost midnight and the grocery store parking lot was barely lit. If it were daylight, and if I weren't alone, I doubt the unsavory characters gathered at the outside payphones would have looked so menacing. Even if I went somewhere else, I knew I'd find a similar situation. I wanted to forget the whole thing, but I needed laundry powder and toothpaste for clean clothes and teeth for work early the next morning.

After I scolded myself for getting into this situation, I faced my fear and parked as close to the building as I could. I stuffed my cash into my pocket and my wallet into the glovebox. I hopped out and dashed inside. Getting in the door meant I was over the first obstacle. Leaving, I hesitated at the door again, rearranging my bags in one hand to keep the other free. As I hurried back outside, the group took notice of me, but didn't accost me. As I drove away, I swore I'd never put myself in that position again.

No, I'm not paranoid. I've been mugged before and you can bet your ass I'm cautious. I live in Atlanta, a city high on the list of crime-stricken, violent cities, according to national averages and statistics. I won't dispute that some neighborhoods are safer than others, but random crime still occurs everywhere here. In the same parking lot where I was afraid to get out and go in the grocery store, a man's car was stolen and a girl's purse was snatched. In broad daylight. The same day. I just don't want to be another victim or statistic.

When Rich and I moved here last fall, we were excited at the chance to live in a city in which good bands tour, numerous local bands play, poetry and art scenes are established, and there's a preponderance of good bookstores. But it came at a price. What we gained culturally, we gave up in another area in safety. Crimes of opportunity occur here around the clock, and criminals are indiscriminate in choosing their victims. Even dressing like a bum doesn't guarantee that you won't be singled out to be mugged, robbed, shot, beaten, or carjacked.

As crazy as it seems, I accept this as reality; the price of city life. But as a woman, I have an additional reality to face. Rape occurs here at an alarming rate, and rape convictions in Fulton County are so few, they can be counted yearly on one's fingers. Even though I'm independent and pretty physically-strong, I still have to take additional precautions in each day's activities, more so than Rich does.

That's a bitter pill to swallow. I'm an avowed, open feminist. I believe in women's strength and capability. I'm not afraid of getting into fights or hauled off to jail in demonstrations, but I'm afraid to go to the ATM at night, by myself. I'm afraid to go get gas or to go to a store at night, alone. I've already been accosted twice just trying to walk to my car, after getting off work. I hate it, but I know all too well that being female makes me more of a target for someone bent on violence, especially rape. And it doesn't matter what I wear. There used to be a time when motorcycle jackets and clunky boots made punk-types look scary-enough to deter would-be assailants. But with punk gear all the rage in mainstream fashion, and so many people wearing it now, it's lost that tough "don't mess with me" image that used to put people off.

I guess you could say I've willingly boxed myself in, in an attempt to be better safe than sorry. I've implemented little curfews and off-limits zones to try and keep myself out of harm's way. I do what I can as an individual (without owning a gun) to live unharmed, since neither the government nor the police can be relied upon to curb or control daily violence and crime.

The funny thing is, ordinary people have been dealing with this for years. We've seen crime creep into even the smallest and most backward of places. We've all seen it occuring more and more often, and common people have predicted the lawlessness on our streets for years. Too bad the fools we elect to represent us have no interest in this reality, except as empty campaign and re-election rhetoric. That's why they resolve and proclaim to want to halt crime and speak of building more prisons and putting more cops on the streets. Placebo remedies such as these are insultingly transparent, but that's a gripe for another day.

A couple of months ago, an Atlanta city councilman got mugged in a grocery store parking lot on a Saturday afternoon. They took his extravagant watch and jewelry and several hundred dollars in cash, plus his Acura, and didn't even rough him up. But he held a press conference to express his outrage. And while pointing to the bandaid cn his battle-scarred finger, he promised to do something about crime here. He appointed a task force to study it. We, as citizens, didn't know whether to laugh or hit him, because he went beserk and reacted hysterically over something we deal with every day. This illustrates just how out-of-touch even the lowliest elected officials are to the hazards of the daily lives of ordinary people.

When the Super Bowl was held here recently, dozens of extra cops were brought in from surrounding counties to keep Atlanta's crime problems from tarnishing the city's contrived image to all the money-spending tourists. All the downtown business lights were kept on all night to beautify the sights and make the visitors feel safe here. We expect more of the same when the Olympics are held here in '96. The pathetic thing is, no one ever considered lighting the downtown areas for the regular safety of those of us who live and work here. We don't seem to rate that kind of courtesy. It was all just whitewash for tourists with money to spend.

Ironically, all the tight-assed, anal-retentive, conservative bigots across the land who are crying the loudest about the violence and the generally lousy state of affairs in this nation, are doing nothing about it, either. Whether it's rich Rush Slimeball and his sheep or the Moral Majority wagging tongues and fingers of disapproval at everyone and everything else, they're offering no participation in dealing with our problems. All those naysayers have made it their role to deride, chide, and complain, because it's easier to assign blame than to work for a solution to any problem.

I wonder how far crime and violence is going to go. How far can it go? Are people going to barricade themselves in their houses and arm themselves to the teeth in fear, rather than working to stop this deadly, downward spiral, or at least slow it down? Haven't things degenerated to a dismal point when we think we've exhausted our individual rights by calling in on talk radio or writing a letter to the editor? And when we think we're solving problems and helping things by pointing out whose fault it is? Or by blaming victims, saying they somehow brought it on themselves, and they

Disenfranchisement is an ugly thing. Just the simple lack of hope draws some into crime, because it pays more, while it separates the rest of us from each other, leaving us unable to come together enough to fight for what we all need, collectively. It's been said that hell is the absence of reason. I think we're all realizing it's gotten pretty damned hot, here in the land of the free and the home of the brave.

By the power of Satan...

Lee Diamond

The Reality of Revolution

The talk of revolution has still not been silenced. A long tradition of secret societies, hidden meetings and counter cultures has threatened the status quo for a time in every century, country, and society. Today, the revolution is indeed coming. The long awaited change that we hear so much of is finally upon us. The problem is that the revolution is coming from the right.

The right wing faction of conservatives in the U.S. political arena are positioning themselves for true change. The upcoming surge of conservatism is already etching itself into America. From the right's perspective, the sin of the past 12 years is that the overturning of "liberal politics" was at hand, and though it was promised, never came to pass. Now, instead of being perceived as the moderate that he is, a large population of Americans view Clinton as an extreme leftist. The promising (from their perspective) position of over a decade of conservative Republican leadership is over and the disgruntled right is seething.

Evidence of backlash is abundant. Some of the most helpful assistance to the right wing agenda is disguised as their enemy. Camille Paglia is a prime example of the conservative infiltration into so called 'liberal institutions.

Paglia proposes to create a neo-feminism. According to Paglia, present feminist institutions are out of touch with reality and with women's needs. Paglia's approach is a direct attack on feminism, feminist organizations and feminist leaders. She accuses feminism of betraying women's real needs.

Her solutions are supposedly unique. Paglia wants women to use their sexuality to get what they want. She suggests that women who get raped often bring it on themselves and thus get what they deserve for their naivete. Date rape is over exaggerated, pornography is liberating, and the pop icon Madonna is the future of feminism. Paglia's message is very well received. Her books sell well and her writings appear in popular publications such as *Playboy*, *Vogue*, and *The New York Times*. She is also doing quite well on the interview and debate circuit. All this attention for someone who espouses redundant, archaic, sexist, conservative ideals about women, and puts it all under the label of neo-feminism.

The growing number of Paglia's peers points to increasing infiltration into the left and its institutions. Black conservatives, gay conservatives, women conservatives, and other minority conservatives seek to portray the Republican party and conservative values as equality minded. In the days of the European-African-New World slave trade, the African leaders that sold their own people into slavery were known as the "buffer elite", as they acted as liaisons to the slave traders. The buffer elite of today are the conservative oppressed, brainwashed into helping a movement that would assume see them submissive forever. Thus, the growing numbers of Clarence Thomases and Phyllis Schaffleys only serve to divide people, confuse people and eventually recruit people.

Other personalities are pushing a conservative agenda, and strengthening their voice and ideas into mainstream culture. Both Rush Limbaugh and Howard Stern are radio personalities turned into pop culture heroes and rebels with a cause. Rush Limbaugh sells himself as equal time, suggesting that the media is crowded with liberals, leftists, and Democrats. Stern sells himself by being brash, bold, and bigoted. Both Stern and Limbaugh resort to sexist and bigoted routines to fill their shows, and both of them are finding an enormous audience doing it. Limbaugh may seem more dangerous since his aim seems so political, but perhaps it is Stern that is more sinister. Howard Stern has proven that sexism is alive and well, that ethnic jokes will still get laughs, and that the more bigoted the humor is, the funnier it is to many Americans. Unfortunately, the audience seems to want Stern's brand of humor more than anything. Everyone is portrayed as being worn down by all of the endless concern for political correctness, and they aren't going to take it anymore. P.C. is more myth than reality and has still been turned into a huge scapegoat for everything that is wrong in this country.

Further issues developing that demand our attention and concern include the strong anti-crime and anti-violence measures being proposed in Congress and state legislatures throughout the country. It is extremely easy to rally support for such a seemingly well intentioned cause. indeed, America is a violent society, but by no means should this persuade people to suspend constitutional rights or ignore the real problems in favor of an unpractical and expensive quick fix.

One recent plan that has mustered a great deal of popular and political support is the "three strikes and you're out" program. This program seeks to jail three time offenders of violent crimes for the rest of their life. The solution was created by a parent of a murder victim. The victim was killed by a man who would have been incarcerated before the incident, had this proposal been law.

In typical American fashion, this is a quick fix which addresses the symptoms and the not the root cause of the problem. The solution also threatens basic constitutional rights and would cost a fortune. To realize the potential problems with this proposal, one should look at the specifics of the legislation, some possible scenarios, and other solutions. The legislation proposal seeks to give mandatory life sentences for three time offenders of violent crimes. The obvious question here is what constitutes a violent crime? If you punch someone in the face and are charged to the full extent of the law, this is felonious assault. Would this be considered a violent crime? If a person got in three minor scuffles, he or she could conceivably receive a life sentence for a problem which is localized and trivial. If this does not constitute a violent crime, then what does? Many propose to categorize violent crimes as those which use a weapon in the commission of an illegal act. This would disqualify rape without a weapon as a violent crime. This would disqualify incidents where an individual is kicked and beaten to death, as is the case with many hate motivated crimes. This proposal creates extreme inequity in sentencing.

Constitutionally, the proposal raises other questions. Due process includes provisions to protect a person from bias during trials. If previous crimes enter into an accused person's trial, all extenuating circumstances become trivial, the bias against the client is increased, and their constitutionally protected right to a fair trial is jeopardized.

Each crime is different. Each incident is unique. There have been no guarantees that implementing this program would not impact on the trial itself. Furthermore, the purpose of sentencing hearings is to take into account the various extenuating circumstances that might exist in the commission of a crime. Implementing this system would impede a fair trial. First of all, the presumption of innocence is out the window. It would be an automatic presumption of guilt and a complete violation of every aspect of due process. Beyond that, instead of accounting for extenuating circumstances, accused persons would face being set free versus spending the rest of their life in prison.

There are numerous possibilities that should frighten us out of implementing such a system. It will absolutely affect a jury's sworn duty to reach a fair verdict. Many jurors might feel the accused is guilty of the crime, but due to the specifics of the incident, doesn't deserve life imprisonment. What about cases of self-defense that still fall under the category of violent crimes? This would undoubtedly impact on the jury's verdict. Thus, a person who might deserve to serve some time or pay for their crime in some way, might be acquitted because the alternative is an excessive sentence.

Other important questions must be answered before this situation is pursued any further. If this system is implemented, it would not have an impact for many years if it were to follow constitutional requirements for ex post facto laws. In other words, people with two or more violent crimes under their belt would have to be considered as if they had a clean slate. Talk on the issue seeks to curtail this basic right and wants to start the program with a test case that would use the first available suspect with two violent crimes on his or her record.

A more practical problem with this quick fix program is that of cost. Obviously, one of the problems with the American justice system is that of prison crowding. Cases are routinely pleaded down for this reason and a majority of criminals do not serve out their full sentences because of this. There is already not enough room to house these prisoners, let alone the massive increase in lifers that this system would activate.

This law would require extraordinary amounts of money to build new prisons. Even conservative estimates of the money necessary to build the required number of new prisons would drastically increase taxes. Most Americans feel that they already pay too much in taxes (even though Americans pay relatively little in taxes as compared to other industrialized nations), and yet the support of this program seems to come from the same base of people. There is absolutely no way to maintain a strong military, increase the number of prisons, reduce the national deficit, provide even a minimum amount of national health care, reform welfare, cut spending, and reduce or retain present tax rates. This is absolutely impossible, yet it is the program that both Robert Dole and Bill Clinton advocate.

More rational alternatives to the problem of crime exist, but receive almost no attention or political support. Decriminalization of drugs and strict gun control laws would provide the relief necessary to make sure sentences would be served in full.

Decriminalization of drugs is just common sense. Doing so would open prison space, decrease bureaucracy, limit illegal funding for the CIA, increase tax revenue (assuming that drugs would be taxed like tobacco and alcohol), de-stigmatize rehabilitation, reduce crime, increase law enforcement's ability to protect the society, and decrease the revenues and power of so called drug lords and organized crime.

Gun control laws are also laughably lenient. It is absurd that a person can own a gun without even the simple type of licensing requirements necessary to drive a car. The right to own a gun is NOT Constitutionally protected. A careful reading of the Second Amendment will reveal that the right to own a gun hinges on the maintenance of a well-ordered militia. The U.S. is currently protected in different forms by the police departments, military institutions, the national guard, the secret service, the FBI, the coast guard, and numerous other publicly sponsored institutions. There is no militia, thus there is no "right" to own a gun. The Second Amendment does not guarantee the right to bear arms for hunting, sport, or even self defense.

If there was a law passed that were to ban most or all weapons, it would have a significant impact on crime in America. Commission of a crime with an illegal weapon would allow repossession of the gun(s), ever decreasing numbers of guns on the street, stiffer sentences for the violent crimes that the "three strikes you're out" program advocates (without jeopardizing the accused's rights), and an increasingly safer society, rather than a more violent one.

The right is fully aligned against such proposals. Legitimate, valid, and intelligent solutions are ignored and ludicrous, inherently flawed, and unconstitutional quick fixes are championed by the right, and are becoming increasingly popular with moderates, Democrats, liberals and leftists. The recent passage of the Brady Bill exemplifies this trend. A tepid law which requires only a slight inconvenience for would be gun owners received massive opposition from many sectors of society. The NRA, its members and supporters cried Second Amendment violations, gun sales tripled in the weeks following the bills passage, and public opinion is mostly negative and certainly seems to suggest that this is as far as it will go.

A recent proposal by Lloyd Bentsen suggests increasing the licensing fee for gun dealers to $600 from $60. The massive uproar from the gun dealers, gun owners and the NRA hollering discriminatory practices shows that they don't have a clue about how discriminating the present policy is. The licensing fee for a liquor license is as much as $5000 in some states. Even a mildly rationale human being ought to be able to see that a person who sells guns ought to be at least as accountable and responsible as someone who sells beer.

All of the maniacal ravings about "America the violent" fail to recognize that you can't control violence until you cure the ails of society. Crime is a reaction to the climate. The disease is a fucked up society, the symptom is the violence that results.

As long as job opportunities suck, crime will exist. As long as there is inequity and classes, there will be crime. As long as there is starvation, corruption in government, racism, sexism, poor health care, PAC money in Washington, bigotry of all kinds, and inequity of any kind, there will be crime. The prisons in this country are so corrupt that they breed better criminals instead of rehabilitating people. Society is set up in a way to impede ex-cons from "straight time" success and then blames them when they turn back to crime. You can't treat society by blaming and punishing the victims of the system.

But America is rallying under the flag anyway. A whisper of a trend always turns into a wave of lunatics willing to die by an ideal they don't understand, much less believe. The power in America and the rest of the world is in the control of information. If you own the information and access to it, you shape minds. You literally tell people what they think. Spin doctors work like crazy to make us believe that black is white and they are very good at their jobs. Make no mistake, the right wing understands this better than anyone.

Pat Robertson has grasped this knowledge and is using it to empower himself and his position. In launching the Christian Broadcast Network, Robertson has bought new power, increased his viability and extended his audience base. The way mass media can control minds should not be underestimated, and conservative media figures such as Robertson, Limbaugh, Charlton Heston, John Sununu, and William F. Buckley should be viewed as a serious threat.

The position of conservative media figures is that they start to equal out the playing field. According to these people, the media leans far to the left as things are. The truth is considerably different than the rhetoric. Examining the programming on television, we are still faced with stereotyping, sexism, racism, homophobia, and other forms of bigotry. The majority of executives at most stations and networks are still white males. The supposedly leftist standing of television eludes me. Furthermore, the media coverage of world and national events points to a more conservative media, rather than a liberal one. If the media was so leftist, why wasn't it reporting on wars the U.S. waged in Angola and other third world countries? The media rarely if ever questions the fabric of government, but rather throws occasional bones to pacify the public and keep them focused off of the way government really works.

The situation in Bosnia and other areas in the world where the U.S. is currently engaged points to a double standard in foreign policy and media coverage. The Gulf War of 1991 showed the ability of the U.S. government to thoroughly control the mainstream media and in turn popular support. In contrast, the growing death toll in Bosnia leaves the public confused and ignorant, a position which is reflective of the U.S. government.

The growing nationalism and anti-foreigner feelings in Europe are being reflected in the United States. The growing numbers of hate groups and hate crimes are only the tip of the iceberg. In the mainstream, popular support rallied against legal and illegal immigrants. Underpaid migrant workers who barely survive in this country are blamed for welfare problems and nonwhite refugees are forced to return to an unsafe political climate when they are refused entry into the United States.

It is also essential to look at the right turns Clinton has made since taking office. His State of the Union speech advocated the "three strikes you're out" program, stricter welfare control, a strong military, and an increase in family values. His speech resurrected the ghosts of Reagan and Bush, and reeked of a blame the victim approach. This is our Liberal President?

The right wing agenda is definitely gaining momentum. The paranoid accusations of "reverse racism" and "male sexism" shows that any progress for women and minorities will result in stronger opposition. When the oppressed call out for measures to counteract inequity, they are told to pull themselves up by their own bootstraps. However, when the playing field begins to equal out, and there is a tiny amount of erosion to the good old boy network, then suddenly the white males are an "endangered species" and something must be done. The very notion that the most privileged demographic group-white American males-are being persecuted, is evidence of growing backlash.

The right is growing because it is allowed to grow. The way to defeat the right is to refuse their position, pursue our own agenda, and to think independently. This issue is vital and urgent. I hope to strike a serious debate on this subject and direct action within the underground. We are the source of true challenge to the establishment, and they know this. This is apparent in every aspect of society, including the manner in which major labels seek to subvert and destroy the underground.

THE DEVIL'S PLAYGROUND

NEIL NORDSTROM

Hi. Welcome to the first installment of MRR's metal column. You don't know how much I wish there was another way to phrase that. Anyway, as resident headbanger I've been elected to highlight a few of the releases that fail to meet the punk criteria of the review section because they have too much of a metal edge. You won't be finding WINGER featured here but hopefully there'll be enough indie dirge and metalcore (and perhaps even a smidgen of death metal) to keep this column going. If you think your release falls into this category, send it to me care of the magazine. As always send two copies if possible. Now onto the important stuff.

One record that's taken up permanent residence on my turntable is FLOOR's "Loanin/Figbender" single. I've been a fan since I heard their demos but this disc demolishes their previous works. "Loanin" is a prime example of sludgecore, plodding forth like a locomotive through a tarpit. I'm convinced the screams are added just for the noise value and not to actually convey any sort of message. The flip is an awesome combination of screeching feedback and a workable groove. The results are astounding to say the least. Postage on this puppy should be expensive as it's especially heeaavvvyy. (Dirge Recs., PO Box 7044, Hollywood, FL 33081)

On the hardcore front, the mighty SLAG have returned. This time on a split EP with fellow Arizonans THAW. Slag manage to lull you into a false sense of security with brief melodic interludes before erupting with all the savagery of Tonya Harding. It's multi-vocaled anguish with a nod in the direction of NEUROSIS. THAW are like a RORSCHACH in training. They've got the tortured vocals and a chunky feel. Now all they need is a full length release. (Primary Recordings, 7266 N. Oracle Rd. #137, Tucson, AZ 85704)

Before they signed to Earache and became a rather unimpressive speed metal band, HELLBASTARD were pioneers of the crust movement. Now that they've been disbanded for a year, their "Ripper Crust" demo has made its way onto limited numbers of vinyl. Heavy on the guitar work with lots of noisy leads, this old style, dreadlocked, filth-ridden crustcore should bring back a lot of memories for the folks who still wet themselves thinking about the band's early masterpieces. The only flaw with this LP is the demo quality recording but that's a welcome change from their overproduced last release. (Grindcrust Recs., 37, West Road, Bourne, Lincolnshire, PE 10 9 PS, UK)

It seems that positivity and straight edge no longer go hand in hand. In fact listening to the strained screams of CONVICTION's singer can be pretty depressing. Their EP is packed full of pain, despair, and enough chugga chugga guitar work to drive any punk purist crazy. They never pick up the speed but that just makes them more intense. (Watermark, PO Box 28849, Philadelphia, PA 19151-0849)

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COUNTDOWN TO THE MILLENNIUM

John J. Kohut

(HELPFUL HINT: YOU'RE READING THE NEWSPAPER AND SOMETHING YOU READ DOESN'T SEEM TO MAKE SENSE. TRY SHAKING THE PAPER UP AND DOWN AND THEN READ IT AGAIN. SEE IF THAT CLEARS IT UP.)

OUR STORY CONTINUES...............

After being rebuffed by a funeral director, Rachel Barton-Russell went to court in Oregon to ask a judge to enforce the will of her deceased husband, Donal Russell. The former poet, fly fisherman and owner of Russell's Bug House, a fly-tying store, instructed that his corpse "be skinned from the head down and tanned for the purpose of face binding volumes of my verse."

IXNAY ON THE AMSCRAY (I READ YOU 5 BY 5)

In the wake of the CIA spy scandal involving alleged "mole" Aldrich Ames, an "In Memoriam" message appeared in advertising space on the back page of the March 3rd, 1994 edition of the *New York Times*, dedicated to "Angleton, James. 1917-1987." Angleton, the long-time counterintelligence chief of the agency was ousted in the 1970s for what was believed to be his overzealousness in ferreting out "moles." The message read:

"Not a bad jump. From dead wrong to dead right. That said, I know it still makes you dirty sick.

At least you always said
Never trust us to keep you alive.
The Walker points are all in place
The thing was Predecessor chosen...The next drive around the base of Kilimanjaro
to the burnished flamingos of golden Mayara
will be pleasant."

The author of the verse, Chester Smith, a Los Angeles lawyer, said that he remembered Angleton kindly for calling him about a 1971 Law Review article he had authored. As to his ad, Smith said, "I was able to say exactly what I wanted to say...[and] I really have nothing orally to say otherwise."

OUR MAN VLAD

Russian ultranationalist Vladimir Zhirinovsky instructed all the country's spies and secret police forces to "clench their teeth" until he could rise to the presidency. "Stay at your posts, guard and gather information, search for 'werewolves' within your ranks and be ready for action," he said.

HE USED TO BE SOMEBODY'S NEIGHBOR......

On trial in Fort Lauderdale, Florida, for the murder of a prostitute, Donald Leroy Evans asked that he be allowed to wear a Ku Klux Klan uniform in court and be addressed "Hi Hitler." Courthouse personnel related that Evans was apparently unaware that the Nazi phrase was actually "Heil Hitler."

Seventeen-year-old Peter Eastman Jr., of Carpinteria, California, legally changed his name to "Trout Fishing in America," the title of Richard Brautigan's 1967 novel. "I really liked the book. He looks at the world in a way I like," said Trout. Peter Eastman Sr. paid the $182 name-change fee as a graduation present.

Lawyers for Hubert Napier, accused of stabbing a woman to death, told a Manhattan jury that he is a victim of multiple personalities: "Eric," a disturbed eight-year-old; the evil god "Zygor;" "George," who "calls the shots" and ordered the murder; "Sally," a female personality; "David Applegate," the name he was using when arrested; and "Demolition," a dog. In a videotape of a session with a doctor during which Napier assumed the various identities, the scene where he became "Demolition" and got down on the floor on all fours and began barking caused the jury to laugh out loud.

The International Committee of the Red Cross has officially called upon the United States and Britain to abandon work on laser weapons which will be used to blind enemy forces. Louise Doswald-Beck, legal adviser to the Red Cross, said that there are reports that some British ships currently carry laser guns with which to blind enemy pilots. "It would be a setback for civilization if blinding weapons were tolerated. The international community must take a decision on lasers now," she said.

PANIC IN THE YEAR 2000

Dr. Alexander Tomasz of Rockefeller University in New York City, warned that common bacteria are evolving into strains that are untreatable by all known medicines. In this "post-antibiotic" world simple infections could turn into fatal illnesses. "Most people think it will happen. It's unpredictable when," said Tomasz. Dr. Mitchell Cohen of the Federal Centers for Disease Control and Prevention in Atlanta, noted that certain strains of pneumococcus, the bacteria which causes hundreds of thousands of cases of pneumonia in the United States each year, can only be treated with one antibiotic currently. If the bacteria become resistant to that drug, there will be no treatment available.

A Republican candidate vying for U.S. Representative Patricia Schroeder's seat in this year's election suggests that the deficit could be eliminated by a program of mining precious metals on 600 asteroids near Earth. In his campaign platform Richard Westfall, of Denver, also warns that 21 "objects" will smash into Jupiter in July.

OKAY, I FOLLOW YOU........

Steven Engelman, 38, told a court in Port Clinton, Ohio, that he pulled a gun and stated firing at a car because its license plate reminded him of an incident eight years earlier in which he had been stabbed. The personalized plate on the passing car read "JABU." Engelman read it as "jab you."

AS FRANK ONCE ASKED, "WHO ARE THE BRAIN POLICE?"

According to a report in the March 8th issue of the *Village Voice*, Steven Killion, deputy chief of the FBIs technical services division, verified an account in which he and other FBI personnel were given a demonstration by Russian scientists of a machine that could supposedly implant thoughts in peoples' minds. The artilce reports that another intelligence agent at the demonstration in March 1993 quotes Killion as suggesting that he wanted to take the device to Waco, Texas, and apply it in the confrontation with cult leader David Koresh. Killion told the *Voice* reporter that the device enables you to send a coded message over a phone line where "it is not realized consciously by the individual, but subconsciously they understand it." Dr. Igor Smirnov of the Moscow Medical Academy, who gave the demonstration of the device, reportedly said that he could not assure its effectiveness in the Waco situation.

In Titusville, Florida, a bus attendant was attacked by a 13-year old girl from Devereaux Hospital and Children's Center who threatened to kill the attendant. Police called to the scene were subsequently attacked by the girl's 14-year old sister and a 14-year old male companion. The original attack was spawned by the attendant's refusal to give the girl a "good behavior" stamp.

The possessions of Charles F. Richter, inventor of the earthquake measuring devise, were destroyed in a fire caused by the January 17th California earthquake. The items were in the home of Richter's nephew, Bruce Walport in Grenada Hills. "We've always been prepared for an earthquake because of him. But we didn't expect a fie to burn it all down" said Walport. Among the lost momentos were books, diaries and home movies, including footage of Richter and his wife Lillian hiking naked. "They were nudists and especially liked to walk naked," said Walport.

USE YOUR DISILLUSION

The United States Immigration and Naturalization Service has announced that all immigrants seeking political asylum in the United States must now present a $130-a-person filing fee. The INS claimed that the price tag will work to separate the real political refugees from those fakers who are abusing the system. In 1993 the government awarded political asylum to 5,000 applicants and rejected 18.000 cases. According to the United Nations High Commission on Refugees, the United States is the only country in the world charging such a fee.

THIS IS NOT YOUR FATHER'S PSYCHO KILLER

According to Wisconsin prison officials, people from around the world have mailed imprisoned serial killer Jeffrey Dahmer more than $12,000 in cash. The gifts include $5,920 from a woman in London, $350 and Bible literature from a woman who wished to tell him about Jesus, $50 from another woman so that he could purchase "cigarettes, stamps and envelopes," and $10 from a 74-year-old nun who was reimbursing him for the postage on two art books he sent to her. Prison records show that Dahmer has used some of the money to buy magazines, comic books and cassette tapes (of Gregorian chants and humpback whale sounds) through catalogues. Thomas Jacobson, an attorney representing the relatives of eight of Dahmer's 17 victims, said that although they have obtained judgments against Dahmer for more than $80 million, none of the donations are going to the families. Jacobson has also suggested auctioning off Dahmer's possessions as a means of raising cash for the families. According to a police inventory list of his apartment, the items that could go on the block include "a receipt for 16 gallons of muriatic acid; bushwacker knife with 6-inch steel blade; a Craftsman drill owner manual, one 12 3/4-inch saw blade and one 15 3/4-inch saw blade."

HOW OUR MONEY IS SPENT 101 (OR, IF YOU'VE GOT IT, FLAUNT IT!)

A report by the General Accounting Office questioned numerous instances of defense contractors charging the Pentagon for costs related to employee morale. Sparta Inc., a California-based Pentagon computer contractor, billed the government a total of $560,000 for employees' conferences in Maui, Jamaica, Hawaii, Mexico and Grand Cayman Island. Sippican Inc., of Marion, Massachusetts, a maker of oceanographic gear for the Navy, billed the Pentagon $11,000 for liquor, $62,0000 for employees' use of a 46-foot, company-owned fishing boat, $15,000 for t-hirts, $5,000 for running shoes, $6,000 for Red Sox tickets and $31,000 for scholarships for employees and their children.

THE NEVERENDING REAGAN REVOLUTION

Over the last three years Congress has authorized more than $65 million in funds for the CIA to use to buy back what remains of the estimated 1,000 Stinger missiles that it distributed to the Afghan rebels in their fight against the Soviets in the 1980s. The agency and others fear that the 35-pound missile, designed to bring down an aircraft, will be sold to terrorists on the black market. Some intelligence officials estimate that about 350 were fired during the war and as many as 400 unused ones remain in the hands of the mujaheddin. Some of the missles have already surfaced in Iran, Qatar and North Korea. The original cost of the each missile was $35,000 when the U.S. Army bought them from General Dynasmics. In 1990 the CIA was offering $50,000 per missile in the buy-back program. Now the price has reportedly risen to $100,000 per Stinger. One of the Afghan tribal leaders, Abdul Salam, is known by the popular name "Rocketi" because of the vast number of surface-to-air missiles he acquired from many foreign sources during the war.

Since 1980 about 200 people have died going over a 500-foot sheer drop at Beachy Head, England, a part of the "White Cliffs of Dover." The deaths are listed as suicides or unexplained. The area's growing reputation as a suicide spot has attracted people from as far away as Germany. The point used to jump off is referred to as "the Devil's chimney." In 1993 alone 19 apparent suicides were recorded there and 53 people were arrested in the attempt. One notable suicide last year involved a mother who drove her car right over the edge, taking her two children with her. Folklore says that Beachy Head is on a pagan fault line extending straight from Stonehenge.

DON'T ASK, DON'T SMELL

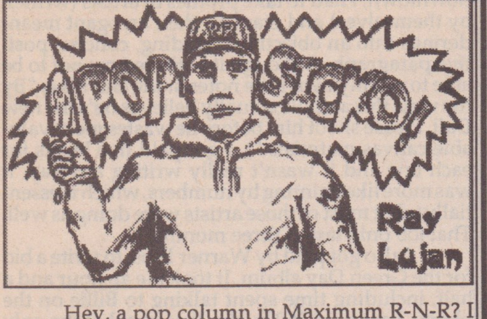
•On February 19, emergency room personnel at the Riverside (California) General Hospital were knocked out by mysterious fumes eminating from the body of 31-year-old Gloria Ramirez, who had gone into cardiac arrest. The staff reported that when they drew blood from Ramirez they detected the presence of strange white crystals and an odor somewhat like ammonia. One nurse noted a film on the woman's body like something "you see on the ground at a gas station." Baffled by the source of the fumes, hospital authorities ordered Ramirez's corpse sealed in a coffin until an autopsy could be performed by examiners dressed in airtight suits. Two weeks after the autopsy they still had no answers.

•On February 26, a woman admitted to the Mercy Hospital in Bakersfield, California, also gave off fumes that made emergency room personnel dizzy and forced their evacuation. In that case, the 44-year-old woman later told doctors that she had ingested a household insecticide.

•On February 16, a motorist driving along the Florida Turnpike was sickened after car trouble forced her to stop near Yeehaw Junction. A state Department of Transportation employee sent to investigate a mysterious stench in the area was also stricken. The symptoms involved nausea, stinging eyes and breathing problems. The state, unable to determine the source of the smell, posted warning signs that read "Strong odor - next four miles - do not stop - keep moving."

Kohut's latest collection of insane news stories, "News From the Fringe" (published by Plume and co-authored by Roland Sweet) is available in bookstores. Send all corroborating evidence to CTTM, P.O. Box 25682, Washington, D.C. 20007

COLUMNS



Hey, a pop column in Maximum R-N-R? I think people here at the mag are taking bets on the life expectancy of this column. So as Tim Yo explained in the last issue, this is a plea bargain, of sorts, for the narrowing of the types of music covered in Maximum. Even though my tastes run much broader, for this column I will lean towards indie pop and pop punk with an emphasis on stuff not being reviewed.

So you hardcores are probably wondering what the hell does this have to do with punk? Well, in my opinion, a new band that works its butt off to create something that is barely listenable has more of the initial punk spirit and attitude than some band of seasoned punk vets, present company included, wailing through their Marshall half stacks. The "don't hesitate, just do it" attitude is definitely there, if not the distortion.

I hope my mentioning of bands in this column won't provide them with unwarranted labels; i.e. "those guys must suck 'cause they were in the pop column". This is my opinion only and you should decide for yourself what you like, no matter who recommends it.

At this point, I'd like to encourage bands and labels whose releases might fit in this column to send an extra copy to my attention. Also, those labels that gave up on Maximum because they weren't getting coverage or good reviews should reconsider and start sending releases to me also. Boy, I like being a columnist already! You'd be surprised by what I could like.

I'd like to thank B. Face from the Queers for drawing the cool header for this column. B. Face and the Queers are alright in my book (insert Ren accent here).

So for starters, I'll mention some new releases and some not-so-new releases that weren't covered in Maximum before. First up is the MARY LOU LORD "Some Jingle Jangle Morning" 45 on Kill Rock Stars (120 NE State #418, Olympia, WA 98501). An incredible fuzzed out folky indie pop thing with great soft vocals and Bikini Kill members as backing musicians. The title track is a great "I love you, but you don't love me" song that would have Henry Rollins breaking out the hanky. Next up is the TIGER TRAP/HENRY'S DRESS split 45 on Slumberland (PO Box 14731, Berkeley, CA 94701). The late great Tiger Trap song is a tremelo-ed out spacey number, hence the "Alien Space Song" title. Not the most upbeat of their tunes, but then again it's not meant to be. The Henry's Dress tune sounds like My Bloody Valentine "Isn't Anything" era drone stuff. As usual, Tiger Trap gets my vote. The ENGINE "Funny Car" EP on Shut Up And Drive (5337 College Ave. #207, Oakland, CA 94618) is a cool punchy pop thing that has traces of Fugazi and Pavement. The singer has a great unique voice with lots of personality and offbeat lyrics. Speaking of Pavement influenced stuff, THE GRADY SISTERS "Boss" EP on Gometric (PO Box 865, Penngrove, CA 94951) makes up for the slightly disappointing new Pavement LP. Sparse low-fi tuneful stuff with a laid back Wedding Present feel at times and a more jangly chaos feel at others. A great 4-song EP. J-CHURCH's "She Never Leaves The Neighborhood" EP on Deadbeat (1662 Lob Lolly Ct. #146, Kent, Ohio 44240) contains two unreleased songs that hold up to anything on their awesome "Quetzalcoatl" LP. The best "pop-core" band in the Bay Area these days. The SLANT 6 "Soda Pop Rip Off" LP on Dischord (3819 Beecher St. NW, Washington, DC 20007) is a great quirky punk rock record in an early Siouxsie and the Banshees/Mission of Burma way. Very tuneful with good vocals and a cool dedication to their dead cat. The SMALL FACTORY "I Do Not Love You" LP on SpinArt (PO Box 1798, NY, NY 10156-1798) is the best thing these guys have done. Although their singles have been hit and miss, this LP is great. Amateur-ish (that's a compliment) stuff with great boy/girl harmonies. Folkish indie pop that picks up the pace at times. Standout tracks are the uptempo "What To Want" and the incredible "Pretending It's Sunny". The "Sapsucker Sluggo" 45 by ZOINKS! on Satan's Pimp Records (1229 Ralston St., Reno, NV 89507) is a fine second effort by these Green Day-esque guys. East Bay sounding pop punk from Reno, NV, "Lookout" type material indeed. The BOYRACER "AUL 36X" EP on Slumberland delivers feedback laced indie pop that is quiet at times and rockin' in a fuzz way at others. This is somewhere inbetween classic Creation sound and early Dinosaur with lots of guitar noise. Very good. The STAND GT "Sugar Buzz" EP on Top Drawer (1912 Franklin Ave. E, Seattle, WA 98102-3613) is great riff heavy pop punk. Strong buzzsaw tunes that puts these guys up there with the best of them. THE GOLDENRODS "Lesbian Nation" 45 on Harp Records (PO Box 460465, San Francisco, CA 94146) is great girl singer indie pop in the Heavenly vein. The highlight here is a great cover of The Who's "I Can't Reach You". Amateur and proud.

My first column wouldn't be complete without raving about the LIZ PHAIR "Carnivore" 45 on Minty Fresh (1251 W. Newport #2, Chicago, IL 60657). A great dissonant folky pop record. Liz Phair sings of control, resentment, sex, and romance; although, not necessarily in that order. It's so cool the next Bob Dylan turned out to be a woman.

Until next time, take care.

This column will, in the months to come, mention some punk records of note. I'm open to suggestions. If you drunk punk knuckleheads have a record with no redeeming social value, send an extra copy to Max. R&R and I'll give it a listen.

This month one record destroyed all in its path - The Oblivians "Call The Shots" 7" EP. It has two originals, which are good, but the 'Lightin' Hopkins cover just fucks with the mind. Dirty sound with lost vocals compliment country-blues punk guitars and raw Memphis rhythms. Excellent! Goner Records had another winner not too long ago with The Guitar Wolf LP.

Teengenerate, who won the critics poll last month with the Teengenerate/American Soul Spiders split 2x45, are back this month with a split single with The Stepford Five. Teengenerate continue to amaze! These Japanese garage polecats have the dragon by the fuckin' balls. There's not a tougher or more unrelenting sound on the planet. On the same label, Demolition Derby out of Belgium, The Beavers from the Netherlands recently showed their strengths with a split 45 accompanying Gaunt. Check out The Beavers' 1992 release "Nancy You're A Square" on Hogar Records. Great!

The Dummies from Pennsylvania have three really good singles in a row. This month's release on Get Hip Records is pretty rockin' but look for "Rock And Roll 2000" on Bag Of Hammers Records, and the first single self-titled "The Dummies" on 007 Records. It's hi-falutin' beer-guzzlin' motor-sickle ridin' boisterous, ugly rockin'-ass shit!

Two other stalwarts from the Northeast are still kicking ass and taking names coast to coast. The Wretched Ones from New Jersey have a CD out on Headache Records that is chock full of powerful oi punk. This great blue-collar, salt of the earth, working class punk band plays their butts off. Listen to this with large quantities of ice cold Schaefer Beer on hand. From New York, The Devil Dogs perpetuate the Eddie Cochran/Gene Vincent/Ramones/New York Dolls amalgamation. This fast guitar punk rock will have you dancing even against your better judgement. Give a listen to the great album "Saturday Night Fever" on Crypt Records.

Good ol' Mister Barny from Incognito Records, Stuttgart, Germany had four punk-as-fuck submissions recently, Rudolphs Rache, La Cry, and two from the band The Way. He also continues the fine series "Back To Front" LP's with Volume 3.

Toe-To-Toe from New South Wales, Australia have four good singles out with the most recent, "Force" dropping the hardcore hammer on your lil' noggin. Can we expect more from these lads? Hope so.

Sick n' Wrong out of Seattle follow up last year's frisky single, "Wesson Oil", with another winner, "Slap Your Meat", on Rat City Records.

And as the Cosmic Psychos would say, "See ya 'round".

FAR ENOUGH

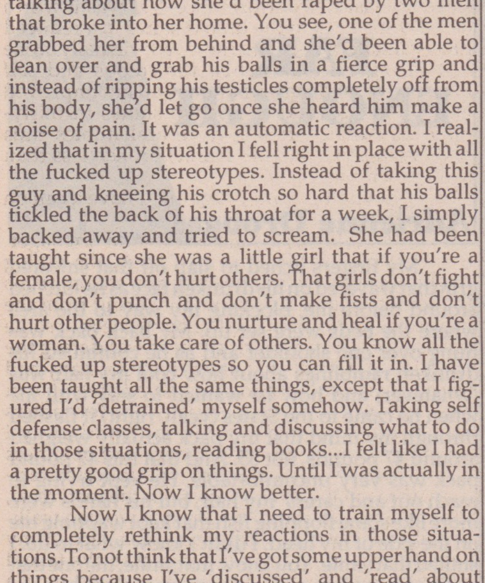
Adrienne Drooga

My fingers itched to slap off that smeared grin that wavered on his drunken face as he lurched around before me, blocking my way to the area where the beds were set up. My back pack was flung over one shoulder and as he continued his drunken ramblings about how cool my hair was (whatever) and how he wanted to stay with me when he came to the States (yeah, right) it flashed through my mind that my pack actually weighed around 47 pounds, not 35. And that this 47 pound pack was very uncomfortable. He kept trying to reach out and caress my hair, but his hands were more like some flopping fish that kept wapping me on the side of my head. I didn't know what to do. I smiled that smile. You know that smile, the one that pulls at your lips and exposes your teeth but has little to do with anything else except the movement of particular facial muscles. I realized that once again I was wrong about the calculations of my back pack and that it actually was weighing in at about 55 pounds now. The strap cutting off all circulation to my arm was a pretty good indication of that. I just kept nodding my head, smiling that smile, and told him I'd get him my PO Box address. Anything to get away from this guy. So he bungled his way into a couple of chairs and at least one table to get out of my way and I passed him and went upstairs to finally put down my 64 pound back pack.

I fiddled around upstairs for a few minutes, contemplating how to deal with the drunken one who awaited me downstairs. I finally decided to just give him my PO Box # and then through gritted teeth politely excuse myself and walk away and find some more coherent people to talk with. I had been having a really good evening up until my run-in with this sleazy drunk and I was excited to return to my good times and so I bounced towards the door and flung it open, heading my way through it when suddenly the drunken guy lurched out of the darkness in the hallway, that wet grin still plastered to his face. I stopped dead in my tracks and it seemed like everything got a little quieter. All the noises of the bar downstairs, all the voices, the juke box...everything seemed to suddenly get still and the only thing that really penetrated my senses was this low chuckle that was coming out of this guy. I backed up without really thinking about it until I was back in the room again. He stumbled in after me, that dopey expression on his face. I decided to take control of the situation and aggressively asked him what the fuck he was doing up here. That he should have waited cuz I was bringing down the po box address to him. He laughed even harder and told me he didn't want my address. All my muscles tightened and it was like a rock appeared in my gut. I felt a sort of sickness seize me. As if in some nitemarish dream, I asked him just what the fuck he wanted and his smile widened and he lunged at me, telling me that he wanted more than my address. I saw his tongue wiggle its way out of his mouth and I knew where he intended that tongue to go. And you know what I did? You know what brave, heroic, I am woman hear me roar type of thing I did? I froze. I tried to back up and tried to find a voice to start yelling. Then I heard Todd's voice rise out from one of the beds set up in the room and I heard her demand to know what the fuck was going on. She jumped out of the bed, ran up to the guy, and while screaming and yelling at him, literally kicked his ass out of the room.

I wish I had done that. I wish that whole situation had been different. It reminds me of this woman that I heard on the radio once. She was talking about how she'd been raped by two men that broke into her home. You see, one of the men grabbed her from behind and she'd been able to lean over and grab his balls in a fierce grip and instead of ripping his testicles completely off from his body, she'd let go once she heard him make a noise of pain. It was an automatic reaction. I realized that in my situation I fell right in place with all the fucked up stereotypes. Instead of taking this guy and kneeing his crotch so hard that his balls tickled the back of his throat for a week, I simply backed away and tried to scream. She had been taught since she was a little girl that if you're a female, you don't hurt others. That girls don't fight and don't punch and don't make fists and don't hurt other people. You nurture and heal if you're a woman. You take care of others. You know all the fucked up stereotypes so you can fill it in. I have been taught all the same things, except that I figured I'd 'detrained' myself somehow. Taking self defense classes, talking and discussing what to do in those situations, reading books...I felt like I had a pretty good grip on things. Until I was actually in the moment. Now I know better.

Now I know that I need to train myself to completely rethink my reactions in those situations. To not think that I've got some upper hand on things because I've 'discussed' and 'read' about rape. I need to learn how to make a fist and learn how to fucking use it. Shove that fist down someone's throat until they sing "Moon River" if they try to rape me. Fuck the training and stereotype.



The other night I woke up on the couch with a fierce case of heartburn. At least I think it's heartburn - sometimes I worry that it might be angina and that my heart is slowly being eaten away by the evil forces within my own body. I get a feeling in my throat and chest like I swallowed a large rock and if I try to lie back down, I salivate uncontrollably. That's the weirdest part. I hover over the toilet in a puking stance while copius amounts of acidic spit pours out of my mouth, only to be immediately replaced. Ridding myself of that stuff usually takes a few minutes and then I determine whether or not I should turn off the tv and head to bed, attempt to go back to sleep on the couch or just give it up (by the way, I'm not going anywhere with this. There is no point so don't hold your breath...). Then I chew down a few Maalox knowing damn well that it isn't going to help.

On this particular night, I went back to the couch and lied down on my left side, the recommended position for heartburn victims. No go. I could feel the saliva forming. I unlocked the front door and went upstairs. I peeked under my neighbors front door and saw that the light was off. He keeps weird hours and sometimes when I get a 3:30 A.M. attack, he's around with a bottle of Zantac, which invariably cures the problem. No such luck.

Well, I had fallen asleep around 10:00 so at least I wasn't dog tired. I went into the office and attempted to work. By 7:00, the heartburn had gone and I went to bed for a few hours.

Then last night, I woke up around the same time. This is an interesting phenomenon with me, maybe it happens to you as well. I get into a pattern of sleeping and if it's disrupted, it stays disrupted for about a week. It's usually not severe, but it's always kind of weird. What happens is I'll wake up at, in this case, 3:32 A.M. Then for the next five or six nights, I'll wake up at 3:32 A.M. Usually, I'll just roll over and go back to sleep. Sometimes I'm wide awake and I'll smoke a butt and drink a glass of water before trying to sleep again. Last night, I had to take a shit. I stumbled from the couch over to the bathroom, squatted down and picked up the latest copy of MRR which is ever present next to the toilet. I put it back down almost immediately. I was too tired to read. And I wasn't shitting, either, which makes sense because as I stated before, I'm a creature of habit, and I always take a crap approximately fifteen minutes after my first cup of coffee in the morning. I'm regular. Regularity gets thrown off when you're on tour or on vacation, but in your own home, regularity is the next best thing to free rent.

So, I'm not moving my bowels and I'm literally falling asleep on the bowl and that's when it occurs to me: Gee, I think, I can use my late night constipation as a metaphor for trying to write a book and thus come up with a decent column, as opposed to the one I'd already written which is, quite frankly, the type of column I'm tired of writing and one that you've all seen in various forms eight zillion times before.

Now, the only thing worse than talking about writing a book is writing about writing a book. I realize this, yet I continue. One of the perks of having an MRR column is that you can be incredibly self-indulgent and no one but the occasional angry letter writer will say boo.

I know a lot about writing for fanzines. Record reviews fer instance. I've been doing them for different fanzines for about eight years. I hate doing record reviews. I hate most music. The stuff I don't hate, I wanna spend eighteen pages explaining why it's so great, dissecting it to the point of insanity.

Interviews are a drag because even though I think I'm good at editing them and writing the final version up, I cringe at my own stupidity and the sound of my own voice when I sit through a transcription.

This column has gotten more difficult for me because every month I read my words and start to gag on the vomit when I realize that I wrote the same exact thing with different words the month before.

I know a fair amount about writing for large companies. When I was working for that company downtown, I had to take profiles of artists (written by themselves) and cram all their arrogant meanderings into an objective sounding, concise, positive paragraph. Although it bothered me not to be able to put my own little notes at the end (like, "By the way, this asshole actually believes he's the new Dali. Please shoot him before he wastes more valuable canvas materials."), I got paid five bucks for each one and it wasn't really writing anyway, it was more like painting by numbers, which is essentially what most of those artists were doing as well. That job only lasted three months.

I also got paid by Warner Bros. to write a bio for the Green Day album. It took me an hour and a half, including time spent talking to Billie on the phone. I got paid 250 bucks. It seems that the only criteria for taking those people's money is knowing the right people. Writing doesn't have anything to do with it. At least I got to spend about 80 zillion words writing about a record I like.

But I don't know anything about writing a book. I've read a lot of books, which gives me a slight advantage over the average goober on the street, but it's still largely uncharted territory for me.

Well, when I don't know how to do something, I ask. In this case I asked several people who are fairly prolific and/or well known writers. My co-band member, Jughead, suggested writing like I talk. That was a good suggestion, though I should have known that. I mean, I'm not going to create a literary masterpiece, I'm just trying to tell a story fer chrissakes. I also talked to Ben Hamper. Here, I said to myself, is a successful writer who makes scads of money doing exactly what I'm trying to do, writing about his own experiences.

I phoned Hamper at the office he keeps in downtown Flint. He was hard at work staring at a blank page in his typewriter.

"Hamper," I said. "Why the hell don't you get a computer? You've got the money."

"I'm used to working on a typewriter," he said.

"Yes, but with a computer, you can write three pages of utter shit, then go back and fix it piece by piece at your leisure. With a typewriter, if you fuck up a paragraph, you not only have to fix it, you have to re-type the entire page. It quadruples your work."

"Yeah," he said, "but it doesn't really matter. I can't move on to another sentence until the one I'm working on is perfect."

And I thought I was neurotic.

"How the fuck are you ever going to finish???"

"Well, I just got an extension on my deadline..."

"Hamper, you gotta be nuts working that way."

Of course, he's the one with his words being offered for sale in every chain bookstore in America and I'm the one still figuring out how to write a book..

"Yeah," he continued. "It's a real pain in the ass. Sometimes I'll sit here for eight hours staring at the page trying to figure out how to fix a sentence."

Well, Hamper, lovable as he is, was not going to be any help to me. At least I know that even if I turn out a piece of crud, it'll be a piece of crud that I didn't agonize over to THAT extent. He must be going loopy sitting in that office.

I finally decided the way to work was to dictate the book. I was quite pleased with myself as I pulled out the tape recorder. I spent three days pacing around the house wired on coffee just speaking whatever came into my head.

What I'm writing about concerns how I spent the 21 months from early 1984 to late 1985. That's a long time ago, and I'd forgotten a lot. During that period, I met about 600 -700 people. At least a third of them were people with whom I had interesting experiences. I'm writing a book, not an encyclopedia. This was a problem. I transcribed all the notes and left them sitting in the computer for a few days.

Then I started working. I spent about a month getting up at 7 or 8 in the morning and working until 1 or 2 in the afternoon. I finally had four chapters down. I resisted the urge to go back and look at them.

By pure chance, I had the occasion to run into a girl I had known during the years I was writing about. She had been a member of the same "therapeutic community" (treatment center, drug rehab, whatever) as me. Back then, she had been an anal-retentive, orderly, highly intelligent person with an amazing memory. She still is. She came over to the house and gave me a folder filled with information about the place. She talked about things that I'd long since forgotten. She told me in a kind way how I had been viewed by my peers. Now I was really fueled.

The next morning I cranked out two more chapters. By the time I had gotten the package full of old progress reports from my mother (she saves everything), I was basically overloaded with information.

Still, I called back to the place in which I had been placed at the tender age of fifteen and requested information they might have concerning me. They told me they didn't keep records that far back.

I began to sweat again. I called the man who is serving as my editor.

"Don't worry about all that technical stuff, it'll just fuck you up," he said.

"But I need all the information I can get. I'm writing a true story."

"No you're not. You're writing a piece of fiction based on real events. Nobody writes true stories. Come on, you're going to have dialogue in the book, right?"

"Yes, of course."

"Well, can you honestly remember any conversations you had ten years ago?"

"No. Maybe a couple of bits and pieces, but that's about it."

"So, you make it up. The point is, you don't have to worry as much about factual accuracy as you do about capturing the spirit of your subject."

Of course he was right. Still, being more than a little anal-retentive myself, it sorta bugs me to be writing about real events without being totally accurate. When Hamper wrote about going on tour with Screeching Weasel, I was horrified at some of the inaccuricies and one or two completely made up stories. After I had taken a few deep breaths, I realized that he had indeed gotten the point. He'd captured the spirit of what it was like for an aging, balding blue collar worker turned professional writer to be on tour with a real honest to goodness punk rock band.

Think about having to sit through a movie of your entire life. First off, before you sit down to watch the film, you better hope it gets edited or you're gonna have to spend a lot of time watching yourself eat, sleep and shit. Secondly, what about the time you told your mom, "Fuck you!" Whoops, the movie shows that what you really said was, "Get the fuck away from me!" Does it make a difference? Does it matter whether you were eating a chili dog or a falafel sandwich when your girlfriend called to tell you that she was dumping you for someone with better breath? You get the point.

But now I sit on the proverbial toilet in front of the computer screen trying to force out words like a firmly lodged turd (and that analogy may be appropriate in more than one way). It's odd, because even though I often hate the way my column turns out, I never really have that difficult of a time writing it.

At least I know why things are going slow now. I peeked. Yep, I went back and looked at what I had written. I had promised myself I wouldn't do that until I was at least halfway done, but I blew it. Now I'm back at Chapter One, painstakingly wiping away the remnants of every turd that I placed there. Now I know how Hamper feels.

You may be wondering why I'm wasting an entire column writing about writing. I guess it's because it's all I'm thinking about these days. I could discuss crime or changes in MRR or what's punk or not, but I can't concentrate on that stuff too well.

What I'm doing is frightening in a way, because I've been planning on writing this thing for five years and now I finally have the chance. How many people get the chance to do exactly what they want to in their lives?

But once I got the chance, I started worrying that I'd fuck it up, that I'd run out of time or money and never finish the thing. At this point, I don't even care if the fucking thing is unreadable. I just want to get it DONE so I can stop writing about it and thinking about it and talking about it. I just wanna pass the turd from my body and right now, I don't particularly care where it lands.

And here's an odd little side problem that I have yet to think about in much detail. I don't work a "real" job. I spend every day doing exactly what I want to do with my life. I'm supported by people who buy my band's merchandise. 99% of them spend every day doing shit they don't want to do. So the age old question comes up - am I gonna completely lose touch with my audience? I don't know. But at this point, what choice do I have? I mean, would *you* give up what I have to go lift crates in a warehouse or wash dishes so you'd feel like you were keeping in touch with the real world?

I hate the real world. I've spent my entire life trying to figure out a way to avoid having to live in the real world, and I finally have. I can't give it up anymore than you can give up your job without ending up evicted and standing in line at the soup kitchen.

In the meantime, however, many of you might see my ramblings as the petty whinings of one who can afford the luxury to complain about the perfect set-up. Sometimes I do too. But what the hell else can I do? I'm bored with talking politics, I'm sick and tired of setting people straight on the fact that "politically correct" is a term that was created by the left and I've had enough of spouting off on whatever comes into my head, secure in the knowledge that the more reactionary MRR readers will fly into a petulant frenzy (attribute that phrase to the late, great Frank Zappa. Jeez, first Zappa, then Bukowski. The world is a crummier place without them).

I could pull a Livermore and ask you, the readers, whether I should continue writing a column, but it's not that important to me. I'm sure Tim will be happy to let me know when I've overstayed my welcome. And, as I've been doing for the past year, if I have nothing to write about I just won't send a column in.

This one is just to vent my spleen, and also to answer questions that I've been asked by some readers about what the hell I've been doing with my time. What I'm doing is sitting here every day drudging up funny, painful, ugly, beautiful and frightening memories in order to finally put down on paper the stories I've been telling my friends for years. Some people heard those stories and told me I should write a book. I thought it would be fun. Well, it isn't much fun, at least not in the way people usually think of fun, but it is somehow perversely satisfying to every once in a while feel that turd beginning to dislodge.

Any heartburn advice from punk rock doctors out there would be appreciated.

DAN
O'MAHONY
BAD MAN
RISING.

PART ONE.

Gavin's call came at about 10:00 AM and for nearly an hour we'd been reporting to one another about the various transgressions life had made since returning to America one week before. He was pleased to be back, my emotions were mixed at best. Now conversation turned towards the tour itself. As always we are quite analytical. In the end we agreed that the tour had been vintage Gavin and Dan - offensive to the hardcore codas du jour, a direct affront to the PC gestapo, completely unacceptable to the HC police. A five week romp across Europe with a band seven years after it's creation and five years after it's death. Reliving a point of pride, genuine and mostly entertaining but hardly satisfying psychologically or fascinating as a long term possibility. Though no financial gold mine (I'd have made roughly twice as much money had I accepted one particular local job offer and just stayed home !) the tour did re-establish us a "unabashed capitalists" (just as signing to an MCA subsidiary label had six years earlier) simply because our standard door price was slightly more than the cost of a decent two egg breakfast (I'd like to believe that any live performance is more memorable than one day's morning meal). We'd established ourselves as traitors when word hit the streets that both members of the rhythm section drank. Our advanced age and black clad appearance completely alienated countless hundreds of fluffy white youths in Sweden and the prolonged fist fight between the bassist and I at the second to last German show sufficiently established our self-destructive lunatic status. Business as usual for Orange County's number one sore thumbs. It's nice to see that some things never change regardless of time frame or international locale.

Was it worth it? Certainly it had satisfied my on again off again appetite to destroy my own "hardcore credibility" and had provided me with an outlet for the two years worth of pent up exhibitionism and agression that had stockpiled since my last live performance, but was it worth it? I'd come back to the united states in a reduced physical state, lonely, unemployed, virtually broke and facing massive debts. Ridiculous and self destructive personal situations had not improved in my absence, and thirty-two shows in thirty-three days had left my voice a shambles thus making the boys in Both Hands Broken less than thrilled with me.

"Gavin, I should get going, I have a call on the other line."

It's Andreas, Andreas the tour manager, the front man for Prophecy of Rage, the viking roadie whose physical bearing and mannerisms somehow suggest that he might spring from the van at any given moment to snap the neck of some unsuspecting dear or grizzly bear wandering the roadside. It is Andreas calling from Germany and hearing his voice reminds me immediately that in his company and in the company of a few others on a handful of golden a virtual world away i experienced a genuine comradery and openness of exchange I will never be able to duplicate exactly again in my life. We talked about the road crew, about the bands, about the German woman walking around with my fantasies and a slice of my heart tucked snugly in her hip pocket. We talked about unimportant things but you could hear a mutual air of relief in resuming contact, you could virtually hear us smiling from ear to ear.

Was it worth it?

Give me a fucking break.

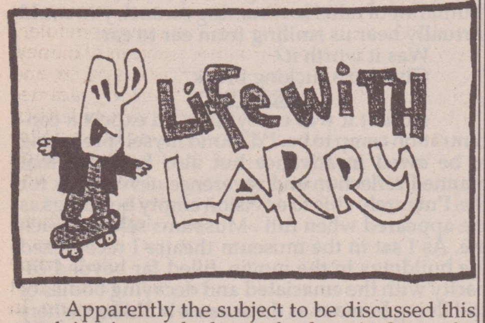
PART TWO.

At first it was everything I'd expect a concentration camp to be. I'd found myself preparing to be awed in advance but also knowing that planned reflection and reverence never work for me. I'm rarely able to envision empty buildings as the appeared when full . Museums seldom reach me. As I sat in the museum theatre I recognized the buildings in the movie, filled far beyond capacity with the emaciated and decaying bodies of still living humans as those same buildings where I now stood, but the experience was not real. I stared at gallows and whipping boards as if they were simply period piece household items. I read ungodly statistics and did my best to experience some horror. I wanted desperately to be moved.

I left the building hollow and had made it half way across the main yard when it hit me like a rock...

THE GROUND AT DACHAU IS HARD.

My bad knee had slowly and annoyingly picked up on that fact but suddenly it was all I could think about, THE GROUND AT DACHAU IS HARD. Imagine hundreds and hundreds of yards of huge unforgiving gravel, stones so large they do not slip and conform to your stride but rather are making you sore after only fifty or sixty steps. There is no grass, there is no dirt , there is only stone. Standing in the middle of this massive yard you suddenly realize that no two buildings are all that close together, that the fences are so far off, the walls so uniform and lacking in detail that there is no horizon beyond that of the camp and that travel in no direction yields anything of comfort or relief. There are no buildings beyond the walls, the countless miles of surrounding countryside yield you no tall trees , no mountains in the distance and as far as your senses are concerned there is no outside world. Not by virtue of its history, not by an understanding of it's original purpose, but simply by virtue of it's physicality even in this docile and empty modern setting Dachau breeds something dangerously close to panic. One finds oneself making tasteless holocaust jokes simply to make the experience bearable. That backfires as you suddenly find yourself knee deep in the concept that these buildings are very real and the only ones available. Your mindset swings slowly towards a darker consciousness as you realize you can trudge countless yards across the shittiest surface on earth to rest against buildings whose sole reason for existing is to burn the bodies of those who finally succumb to the rigors of this place, or you can search for some non-existent bench in hallways unbearably claustrophobic when empty between bunks which used to sleep layers upon layers, dozens across. You will find no warmth no source of heat anywhere and as you cross the yard in what you know is not nearly the worst of the German winter your face is on fire, an icy sting that your ears cannot bear. The snow in the air is huge it looks as if the sky were raining feathers. Even in a dozen layers of clothing you come to realize that you are soaking wet. You feel pushed and punished and beaten on simply undertaking the voluntary task of taking this place in. Suddenly you realize but cannot stop thinking about the fact that having no choice in this matter, performing unbearably demanding physical tasks in virtually non existent clothing on feet bound in hideously undersized shoes at completely unrealistic pace that must be kept lest one face the inevitable penalty of further torture or death is more than you can fathom. As you realize that you have learned all that you can learn without spending eternity hear and as your mind keeps bludgeoning you with the fact that these buildings are real and that this place will not go away you lament how incredibly far away you parked the van, you walk, you walk and you cannot stop noticing THE GROUND AT DACHAU IS HARD.



Apparently the subject to be discussed this month is crime and what to do about it. Or maybe I'm jumping the gun; bearing in mind that this is MRR, I suppose I should recognize that there are at least some readers who probably think crime is a good idea.

Why? Well, dude, it fucks with the system and increases the chaos. Besides, property is theft, blah blah blah, and "real" punks live by stealing and scamming anyway, and we're all victims of society so we have to take back what's rightfully ours, I'm sure you've heard the same sort of crap.

But assuming most of you are slightly more rational, and that you, like me, don't particularly enjoy dodging bullets as part of your evening's entertainment, you might be interested in what could be done to make our city streets safer without turning America into a police state (and no, little anarchists and leftie-poos, America is not a police state now; I suggest you do a little traveling and research before you start flinging such rhetoric).

We've heard from the politicians, but most of them are such dim bulbs that they can't seem to come up with anything other than hiring more police and building more prisons and locking up anyone who looks even slightly out of kilter. We've also heard from mushbrained liberal theorists who think we can solve the problem by rewriting *Beavis and Butthead* so as to provide more positive role models for our young people.

One viewpoint that isn't heard too often, though, is that of the criminals themselves. Which seems like kind of an oversight; mightn't it be a good idea, before we convert what's left of our schools and libraries into more prison space, to try asking, "Hey, Mr. Criminal, what would it take to stop you from going around murdering and maiming and robbing?"

At the moment I don't personally know any murderers or maimers, though I used to hang out with a few in my younger days. And frankly, though my city of Berkeley has a hefty share of them, I'm not in the mood to go out in search of any to interview.

But I do know one criminal, a reformed one, actually, and I thought it might be useful to ask just what made him turn away from his life of crime. The criminal is, or was, me, and while I don't claim to have been a bloodthirsty cutthroat who headed straight for Death Row, I did spend much of my earlier life as a genuinely bad person.

I didn't kill anyone, and only on a couple occasions did I do serious physical harm to others, but that was more a matter of luck than any reticence on my part. If the "three strikes and you're out" laws so much in vogue nowadays had been in effect back then, I could be serving a life sentence without possibility of parole. I recall committing three or more felonies in a single day on numerous occasions.

Although I don't care to go into any detailed list of my offenses, I think that last point is worth noting. Most people, on meeting me some 20 years ago, wouldn't have thought much of my chances for rehabilitation. I had a just plain bad attitude. Today's harshpunks had nothing on me; I hated everyone and everything, would steal from my best friend, carried a gun everywhere I went, and was just itching for a chance to use it (I still shake my head at how close I came to shooting people for basically no reason at all).

And yet, somehow, I turned into a completely different sort of person. People who know me know have a hard time believing even a fraction of the things I did in my younger years, and to be honest, I have a hard time believing some of it myself. Looking back on memories of my late teenage years seems like watching a movie about a stranger. That sullen, bitter, hateful person couldn't possibly be me, could it?

Even those of you who hate me and everything I stand for probably wouldn't argue that I'm such a terrible person today that I belong in a jail cell. Most of you would probably agree that I'm a reasonably productive member of society, perhaps even a valuable contributor to it. But everything I've accomplished, or still might accomplish, would likely have been lost if I'd gotten the treatment being urged for criminals these days.

The big question is: what made me change, and is there anything to be learned from it about how we might redeem other angry young men before they do such serious harm that no one is in any kind of mood to forgive or help them? (I refer to "young men" because that's who is responsible for about 90% of the crime which most concerns the public, i.e., violent street crime.)

In order to understand why I changed, it's necessary to understand how I got so rotten in the first place. And while I'm not totally sure - after all, many young men with backgrounds much harsher than my own didn't go down the same road I did - I've always assumed that the main factor was that I felt no connection or responsibility to society.

On the contrary, I perceived the whole social system as irrevocably and unfairly stacked against me. The Sex Pistols weren't the first to think in terms of "no future." I saw no reason to sacrifice even an iota of my time or energy toward working some crappy, meaningless job that would only serve to make some undeserving businessman rich.

At the same time, I also saw no way that my dreams - dreams that I barely dared to have, but which still creep, welcome or not, into the consciousness of every living soul - could ever have the slightest chance of being realized. Play music? Write books? Start my own business? Travel around the world? Those were things that privileged upper middle class kids could afford to look forward to; I, on the other hand, was supposed to be thrilled that there was a place waiting for me on the assembly line at General Motors.

Things are far worse today, of course. At least the auto plants paid decent wages and benefits; now a kid with a similar background to mine would be looking forward to a career in the fast food industry at about one quarter the pay and no benefits. But it's not just about money or jobs, anyway, and that's what most would-be reformers fail to understand.

My dad, for instance, a good old-fashioned New Dealer/borderline socialist, could never understand why I wasn't grateful for all the job security and improved working conditions the union movement had won. To people of his generation, whose most vivid youthful memories were of the Great Depression, a good job very nearly equalled a guaranteed ticket to a good life.

I, on the other hand, wanted something far more, and saw no way I would ever be able to get it. That in a nutshell is the story of very nearly every criminal, psychopath, and street hood you'll run across.

But while it may be easy to sum up the problem that way, we're still a long way from solving it. What worked for me? Well, I stopped being a criminal in two stages.

The first, and probably more important, was when I drifted away from being violently antisocial. Oh, I was still anti-social, in spades, but by the time I was 20, I had begun to find other outlets for my hostility.

Primary among them was my involvement in the hippie and radical movements of the late 60s. It wasn't just that I could take out my anger on the cops or "the system" or uptight straight people, though that helped. More important was that for the first time in my life, I felt as though I was no longer a complete outcast, that there was a place for me within a certain culture or society.

Yeah, it was an often screwy and unrealistic society, but the same point could be made about society at large. What mattered was that I felt like I belonged to something larger than myself, and that within that environment, I had opportunities to express myself, and the possibility of becoming more than I had previously been.

By the standards of law enforcement officers I was still a criminal and an outcast, but except for things like shoplifting or squatting, my offenses were now largely limited to consuming, buying and selling illegal drugs. By almost any standard that was a big improvement; most of my crimes were now relatively victimless, and what's more, I had begun, almost without being aware of it, the process of education and acculturation that ultimately led me to where I am today.

Eventually, after about a thousand books and four years of college and a lot of traveling and years of talking and listening to a rich variety of people with experiences far different from my own, I arrived at a point where I was not only to provide for myself without hurting people, but also to play a role in helping others to provide for themselves as well. I pay taxes, I create jobs, I help the economy to grow; unless you're a hardcore revolutionary or full-on nihilist, I'm a good citizen. I've been rehabilitated.

But I was an easy case. First off, I had the benefit of having been exposed to pretty sound moral values. My parents may have been a little over the edge with religion and sexual repression, but they were good, decent people who set an example of honesty and tolerance for others. It was an example I failed to follow at first, but its values had a strong impact on me nonetheless.

Second, I was white (still am, actually). No matter how alienated from society I felt, it could never have begun to compare to what a black person must feel when he or she is constantly the object of suspicion and derision, and must move through a world that is still overwhelmingly controlled by whites.

Third, I had the great advantage of growing up in a time when the country as a whole was more prosperous, and the American people tended to be more generous both in spirit and in material ways. That of course was at least partly due to the fact that they could afford to be more generous. When good-paying jobs were plentiful and the economy was growing at a steady pace, people were much more willing to see their taxes go to help the less fortunate.

That prosperity also made it possible for people like me to experiment with countercultures and alternative ways of living: we could go off in pursuit of crazy dreams with at least some certainty that we could always come back and get a job, that even if (horrors!) we had to cut our hair and put on some dress clothes, we weren't going to starve.

That certainty isn't there any more, and it's no wonder that the subcultures we see emerging today focus more on negative reactions to a world perceived as pointless and unfair instead of on the constantly expanding possibilities and hopes of the hippie generation. It's almost impossible to imagine a social movement springing up in inner city America today that urged people to "turn on, tune in, drop out." There's nothing to drop out of, nothing to tune into; life for many poor people today is little more than a struggle for survival.

Which brings me to part two of how I became a law-abiding, productive member of society. Somewhere around 1971, I hit bottom. I had been sleeping in alleys and basement floors for too long, living off scrounged and stolen food, and one day in November, as the first snowstorm of the season blew in, I found myself grubbing for the last of the dandelion greens in the front yard. I was afraid I was coming down with scurvy from lack of fresh vegetables or fruit, and as I broke a couple fingernails and bloodied my hand on the rapidly freezing ground, a voice inside my head told me that I'd gone about as far as I could go with this poverty bit.

I didn't yet know it at the time, but I had an option that's not available to most poor people, especially those with insufficient language or social skills to work the system. I was able to get on social security by virtue of being mentally disabled (a condition which I had demonstrated by trying to burn down my school seven times). For a number of years thereafter, I didn't have to work, and I didn't have to worry about basic needs like food and shelter. In the words of the kneejerk right, I was a welfare loafer.

I felt a little guilty, just a little, I should add, at being supported by the tax money of other, hard working people. But in retrospect, I think it was a good investment on their part. It was those years of breathing room, of grace, that allowed me to get on my feet, sort out my life, educate myself, and find a useful outlet for my talents and imagination. Since I've become a taxpayer again, I've already put more money back into the system than I took out, and I don't begrudge it. Nor do I begrudge the taxes I pay now going to finance welfare or social security for other people who need it.

But the tragedy is that millions of people who desperately need that period of grace that I was so fortunate to enjoy aren't getting it. That's partly because the government has drastically tightened restrictions on welfare assistance of all kinds, and partly because the people who most need help are often the least able to get it. They might be functionally illiterate, distrustful of any government agency, often unaware that there is any program that could help them: how would they even begin to get the sympathy that a soft-spoken and at least slightly more sophisticated white boy like myself was able to elicit?

Huge amounts of money are still being poured into social programs, it's true, but too much of it goes to administrators and bureaucrats devoted to finding excuses for not helping people. If we would simply stop worrying about the occasional bum getting a free ride and decided instead that everyone, simply by virtue of being born into our society, is entitled to the necessities of life, we could save vast amounts of money now wasted on administration and instead deliver it directly to the poor.

Example: it costs $35,000 per year to keep someone in prison, about $20,000 a year to keep them in college, and as little as $10,000 a year would provide most people with a pretty decent standard of living. Yet our first resort is all too often the most expensive and least productive one. I don't mean to oversimplify and suggest that if people had enough money to live, they wouldn't commit crimes. Some people are just plain rotten, and show very little prospect of ever improving.

But there have always been people like that, in this and in nearly every other society. There's no reason, however, that their numbers should suddenly, drastically increase the way they would appear to be doing in America. No other country has nearly as many of its citizens in jail, and no other modern industrialized country has such an astronomical crime rate as we do.

Nor does any other modern industrial country have such a vast difference between rich and poor, or such an enormous underclass, or millions upon millions of people growing up without decent education, housing, health care, or even the slightest hint of compassion from the society to which they're expected to be loyal.

All this adds up to a far more difficult problem than that posed by ill-tempered lower class white young people of the sort I once represented. Whole segments of our society are perilously close to lapsing into barbarism, and while Spike Anarkie and his little band of chaos punks might think that would be hell of cool, those of us who don't want to have to shoot our way to the corner store or the punk rock show feel a little differently.

Until now I've emphasized a lot of the standard liberal prescriptions for the crime problem: attack it at its roots, make sure people have the necessities of life and the possibility of bettering themselves, give them a sense of having some control over their lives and destinies.

But if I were a politician trying to sell that program to the American people, I wouldn't have a prayer. Why? Because they want action right *now*, if not sooner. They want the streets to be safe and they want to not have to live in fear. It would be nice if they would think in terms of the big picture, but face it, most of them are products of our flailing educational system and about eight hours a day of brain-dead television viewing. Don't hold your breath waiting for deep insights from them.

What you can expect from them is ever more reactionary attitudes if something isn't done quickly to improve the quality of life, especially in our big cities. If you think things are bad now, we could easily see politicians getting elected on the concentration-camps-and-gas-chambers ticket within a few years.

Unless, that is, liberals and leftists get their heads out of the clouds and/or their asses and realize that not wanting to get robbed or assaulted is not fascist or reactionary, but simply a normal human attitude. Right wingers are always yapping about how liberals are more concerned with the rights of the criminal than they are of the victim, and to a certain extent that's true. You don't have to be in favor of suspending the constitution or of oppressing poor people just because you want the streets of your city to be safe.

And there's the simple matter of politics: how much support do you think there's going to be out there to protect the civil rights of muggers, for example? Do I think that muggers shouldn't have civil rights? No, I think they should be treated fairly under our constitutional system of law. On the other hand, would I be interested in a mass movement aimed at defending the civil rights of muggers? No, for a couple of reasons: first, because there are far more serious injustices, and second, because any such movement will never attract anything remotely like a mass following.

Yet that's just the approach many liberal/left types seem to take. For instance, here in the Bay Area, the left has been trying to stir up the public about a young black man who was shot to death by BART (public transit) police who were trying to arrest him for mugging train passengers. They can't understand why nobody seems to be very outraged, but anyone who's ever been attacked or been afraid of being attacked by muggers shouldn't have much trouble figuring it out.

Ditto for the way that every time someone gets the death penalty, we have liberals weeping and wailing about what a poor, sensitive, misunderstood fellow the person being executed is. Don't get me wrong: I'm opposed to the death penalty myself, because I think ritual murder brutalizes us as a people. But I can't get real excited about saving the lives of murderers or muggers.

Yes, they deserve to live and yes, they deserve to be treated fairly. But *priorities*, please; within a couple miles of my house, at this very minute, there are no doubt hundreds, maybe of thousands of completely innocent children who are going without enough food, who are growing up in inadequate shelter, receiving criminally insufficient educations. Any sympathy I have to spare will go to them first, not to those who, regardless of extenuating circumstances, at least to some extent brought their troubles on themselves.

It might seem that I am putting forth two diametrically opposed opinions here, and I suppose that I am. But they're not as far apart as they might seem, and more importantly, anyone wishing to genuinely resolve the problem of crime in America is going to have to find some way of reconciling both approaches, that of attacking the root causes of crime, and that of cracking down harshly on *real* crime.

I emphasize the word "real" because at present 60% of our prison capacity is taken up by people there for drug-related offenses, i.e., people who don't belong there at all. Probably another 10% to 20% of the inmates are there for nonviolent forms of property crime which could be more effectively punished elsewhere.

By decriminalizing drugs and coming up with alternative methods of punishing nonviolent crime, we would save immense amounts of money, have a surplus of space in our prison system, and have more than enough police officers to guarantee public safety. Unlike many garden variety leftists, however, I would be in favor of using those police and those prisons to control violent crime. I think very little mercy should be shown to those who prey upon their fellow human beings.

That doesn't mean I favor kneejerk solutions like the "three strikes and you're out" initiatives. It means that anyone convicted of a violent crime should go to prison until he can demonstrate that he is not likely ever to do such a thing again. In some cases that may well be for the rest of his life; in most cases, it doesn't need to be anywhere near as long.

If we stopped wasting money locking up people who don't need to be there, we could do a far better job taking care of those who do. Nobody should come out of prison without having received some education, good medical and psychiatric care, and enough preparation to enable him to live in the outside world.

To sum it up (and if this part sounds too much like love and peace hippie rhetoric, go fuck yourself and then come back with another solution that makes more sense), it's absolutely essential to see our society as an extended family. Not just America, either, though that's a good starting point.

In your family, though you may get mad at or even seriously dislike your brother, you wouldn't stand by and watch him starve. If he became unpleasant to deal with, you wouldn't try to solve the problem by locking yourself in your room or him in his. Yes, there are exceptions, I know, but in most cases, when a family member has a problem, the rest of the family feels some responsibility for solving it.

But what really amounts to a "family," and where does it begin and end? In the not so distant past, a whole village functioned pretty much like a family, with the chief being the big daddy (or big mama in matriarchal societies). While it was possible to get kicked out of the village, you had to work pretty hard at it; on the other hand, as long as you were reasonably cooperative, it was assumed that you had a right to live there ("Home is the place that, when you go there, they have to let you in.") and a right to share in the village wealth.

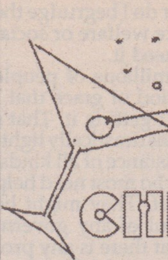
Somehow we lost sight of that principle when we began moving into bigger towns and cities, but there's no reason we couldn't and shouldn't go back to it. Even the worst, most dangerous members of society are still part of our family. Some of them may at times have to be locked up in prisons or hospitals to protect the rest of us, but that should be considered a community tragedy, just as it's considered a family tragedy when Dad has to go to drug or alcohol rehab. But he's still Dad, and if he makes it, comes back a happier and healthier person, then it's a great victory for the family, and a cause for considerable rejoicing. So should it be every time we as a society are able to help one of those dangerous criminals become a happy, healthy human being.

It's really about both individual and collective responsibility, and here's where I think a word or two to "the punks" would be in order. I've become increasingly disturbed by the attitude of many otherwise reasonably people, some of whom are even my friends, who can rationalize stealing as a way of life. Oh, they might try to defend themselves by saying that they only steal from big corporations, but more often, "big corporations" just means "anyone who's got more money than I do."

Go ahead and accuse me of hypocrisy if you want; certainly I stole plenty when I was young, and used the same kind of excuses. But I'd like to think that people get smarter over the years, rather than endlessly repeating the same mistakes. Stealing erodes the social fabric and creates distrust among us; it's also, obviously, no kind of foundation for the kind of world most of us would like to live in.

And in the case of most punks, it's not even a necessity; it's a lifestyle choice. You know, like you had to steal food because you needed all your money to buy that green hair dye. It's a relatively small matter in the overall scale of things, I know, but intelligent people should know better. The same goes for the class warfare types, yelling crap like "eat the rich," as if they were oblivious to the fact that in the eyes of 98% of the world, they *are* the rich.

I don't have much sympathy for rich people, any more than I do for criminals, but you'd better get it through your head that we're all in this together and that's the only way we'll get out of it. People who happened to be born with money are still human, just like people who happened to be born in a housing project. We need to find ways of helping each other and working together, not new ways of getting at each other's throats.



HEY HO LET'S GO!

WITH CHRISTEEN

KILL GREG LOWERY! Yeah that little voice in my head was getting antsier and antsier.... How hard could it be? A little arsenic-laced cocktail, an "accident" perhaps.... Yeah that was the answer...... Just think... no more 2nd opinions from the peanut gallery... no more decisions from tempermental musicians whose decision nine times outta ten was indecision (hence the term "shut up and play").... Yeah kill the bum and put an end to my problems ....

I awoke from this dream feeling downright diabolical. Yes, the recent RIP OFFS photoshoot seemed to have loosened my grip on sanity... (although, obviously, I'm using the term loosely here....) Anyway, the latest fiasco occurred last month, when Jon Von from the RIP OFFS called me up and asked me if I could possibly find a way to get the band up to the Hall of Justice "Line Up Room" to photograph a cover for their new record. Bear in mind this is the same guy who orders the shrimp salad at Dave's Coffee Shop in Berkeley (where Wonderbread is king and it only costs 25c more to heat your food up), then is surprised that he's running to the head on the hour for the next 3 days. Duhhhhhh!!!! Didn't that lady's B-hive hairdo give you any indication that this might be the time to stick with the plain toast, for christsake????

Anyway, so John calls me up and asks if I would "use my connections" to secure the room for him for the photo shoot. Since I have no "connections" to speak of, the answer was simple. "Of course", I replied cheerily, proving once again that blind stupidity is sometimes better than actual knowledge since people think you know what you're doing anyway——as a result, they treat you like an intelligent, interesting person with "clout" even though you're just a Class A bullshitter.

So, with my usual sense of false security driving me, I tell John "Hey, no problem, let me make a couple of phone calls, OK", after which time I hang up the phone, and look up the only three Hall of Justice numbers in my phone book:

1) My time payment account at Muni court, which is 2 months overdue

2) The pager number of some sleezy Defense Attorney

3) The phone number to the bar across the street from the Hall of Justice

Well this looks promising! Mmmmmmm, what to do?? I didn't know anyone that could help me out, I wasn't some rich filmmaker, how on earth was I gonna get us through all this city bureaucracy and get us up to the Line Up room, which is located in the city prison? Looks like this was the chance to put into play one of my greatest assets: LYING! Let's see, if I could pretend I was some bigwig, it just might work... this seemed like a good idea until I remembered that 2 relatives of mine and an x-boyfriend were doing time there.... Mmmmmm.....

At this point, I did what I always do——looked for an easy way out! I called one of my brothers, who's a cop (shit happens), and told him I needed help in getting the keys to the off-limits Line Up room. Why I thought this was a good idea is beyond me now——it seemed feasible and had the added attraction of "minimal work" on my part. As I said, however, he is a cop after all, and so the first words out of his mouth weren't "I'll see" or "Let me make a phone call" or even "Here's the keys", the first words were "Liability Factor", the 50 cent word that all SFPD Cadets must learn to spell before they can graduate from the Academy.

"You're joking" I said, "It's a fucking stage with a backdrop, some height and weight charts, suspect identifiers, some stage lights, 3 stairs, and a piano. Yes, kiddies, a piano if you can believe it... I guess that was to make the real hardened criminals crack...... "No no, please don't play that Motorcycle Officers of America Marching Anthem again!!! I confess, I confess!"

So anyway, it was pretty ridiculous trying to explain to my brother that all Shane, Jason, Greg and Jon were gonna be doing was standing on a piece of masking tape and even if they were blind, deaf and dumb, it would be pretty hard to fall 3 steps below without a push from someone like me, and I was still in a good mood at that point! "Shit happens" was my brother's smug reply. OK, fine, I thought, if he thinks they can't stand on a piece of tape without falling over, I guess maybe his job is getting to him more than mine. Jesus! Time for plan B.

Plan B worked like a charm. You know, when you only know names of people and their respective titles, but you've never really met them, but they don't acknowledge that because you're going to call them on the phone and ask them how they've been, how's the kids, the dog, the new car, etc...... in short, you wow them with your sickening praise and curiosity about their lives. Even though they're probably going "Who the fuck is this person? ", they still want to talk to you because you're are saying all these great things about them! So, this was Plan B: Get the Chief's secretary's number, get the Press Dept's number, get the Film person's number, get the City Location Coordinator's number. In other words, get every phone number and title you can get and then sort of "drop that person's name" as you're talking to someone else. So essentially, I called these people and said "Well, I talked to so and so at this Department and they think what the band's doing is fantastic and great PR for us and they had mentioned that maybe you'd like to be involved too, but I thought I'd check with you first. Well, OF COURSE they wanta be involved if JOE BLOW FROM THE FILM DEPT is involved, holy shit! So I ended up getting the police department's approval, only to find out thru a police spokesperson days later that the Line Up room in the jail also belongs to the Sheriff's Dept and I would have to get approval from them too, which is at City Hall. Oh brother, I thought, this is getting to be as much trouble as a real job!

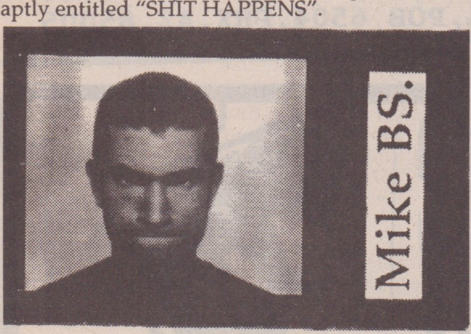
So I get the name of this guy and he gives me the name of the person in charge. I explain the photoshoot has been approved, how great this band is, it would really be a worthwhile endeavor, etc, etc, and the Chief of Staff at City Hall says "Well, there may be a fee for the use of City Property ," "What kinda fee??" I ask. "Well, the last group that did a shoot there paid 25,000 dollars which went to our prison rehab fund". "But you don't understand," I said, "These guys are terrible!" Here I had just built up what a great band these guys were and how they were gonna be famous and that the City and County could make history , blah blah blah and now, here I was trying to tell her "Yeah, they suck, they won't make a profit or anything, basically they're nice guys, ya know, they need a break" and any other bullshit I could think of to score the room for them. So she gives me the number to "Location Coordinator" at City Hall.

This person would never return my phone calls, so I developed another strategy: PRETEND YOU'RE AN INVESTOR! This one worked better than I anticipated—— it got me right thru to her at the peak hour of 11 am on Monday morning—— Boy was she surprised to find out her secretary was getting paid 30 dollars an hour to let people like me antagonize her. Somehow, she gave me the go-ahead though, so I hung up before she changed her mind and called Greg and Jon.

The only thing left to do was sign out the keys to the Line Up room for the LP cover shoot, which could still be withheld if there was a sudden rush on rapists, murderers, robbers, and child molesters that night. Gee, Inspector, maybe I'll just hang out at the front door and ask these guys as they get released from County Jail if they are planning a night of mayhem and murder or are they gonna go home and bounce the old lady around the house a couple times. Otherwise, I'd like to use the room, OK? "Hey, shit happens", said the key detective ....

I was beginning to feel like the fucking needle on a turntable that's been bumped into one too many times. The next brain surgeon that makes a stupid redundant, boring, unoriginal comment like that is gonna be chained naked to the woman's bathroom doors at Gilman by me and forced to watch all 7 bad bands, alcohol free, while writing a hundred times on stupid T-shirts "Proud To Be A Vegan". That'll show em......

Anyway, in spite of ourselves, the album shoot finally did materialize, everything went smooth, everyone thought, everyone EXCEPT GREG LOWERY! Obviously the police haven't locked up all the deranged humans in this city. Greg and his warped sense of humor decided he'd like to come back and do 3 more rolls in color and reshoot the entire thing! I think seeing myself turn into a psychotic, frenzied, raving bitch once an LP is enough Greg, don't you?? Of course, if Greg persists in his wild eyed scheme to reshoot the whole mess, it would probably be in excellent taste to kill him. The band says they wouldn't have a problem with that, as long as they get the 1st dibs on the gory photos. Jennifer said she'd print em up in time for the next release, a special RIP OFFS red vinyl limited edition picture disc, aptly entitled "SHIT HAPPENS".



That Gay Life

It's funny, but while having very little actual sexual contact nowadays, I'm finding myself to be feeling more and more homosexual, just more outright gay, at all times. This thought is one that I find exceptionally pleasing, and perhaps I can extrapolate on for a short while.

Missouri is actually a very exciting and very scary place to be right about now. It's a pretty conservative state, as far as things like that go, and it looks like a group, the Amendment Coalition, will attempt to get an Amendment on the November, 1994 ballot exactly the same as the one that was passed in Colorado in 1992.

Colorado's Amendment 2 caused a massive boycott of the state, and so far hasn't proved itself to be constitutionally sound, although it'll probably have to end up at the US Supreme Court before everything will be completely decided.

But what the boycott and the court cases do is alienate the averege, everyday person (or at least the easily disgruntled masses) in two ways: First, people get defensive and feel as if they're being attacked when faced with a boycott over an issue that might have meant nothing to them, so won't think about the issue rationally, but will be more prone to accept the easy "answers" offered in convenient slogans and sound bites by the religious right. This fuels the extremist right wing, by moving those who previously have had no interest in the matter whatsoever into the waiting arms of those who are rabidly anti-gay. Secondly, the intrusion of the courts into this matters can tend to have the same effect. For better or for worse, the theocrats skew the issue to the extent that people believe that they should have the democratic right, in this democracy, which our boys have died for in so many wars and all that, to pass legislation like this. The only thing stopping them from exercising their rights as Americans is the corrupt court system. Along the way, terms like "discrimination" and "hate" are deemed "politically correct" slogans.

Well, tell that to all the gays living in rural environments afraid of letting anyone know of their sexual orientation for fear of losing their jobs, their housing, relationships with their families and friends. But that doesn't come across. The human side usually never does. What does come across is rhetoric about "the government" and "the politicians" telling people how to live their lives and all that, which, truthfully, might not be far from the mark in many cases. The problem is not in seeing the problems that are facing this country, but in deciding what's the best way to deal with them. The theocratic approach is to return to some fantasy of "Traditional Moral/Family Values"®©, and that solution is, unfortunately, not too far from a "final solution" for myself, my community, and many other communities.

So I've gotten a little more involved in this struggle, not that it shows or anything. In that way, I'm a lot more conscious of my gay-ness that I ever was. I'm always watching out for portrayals of gays, lesbians and bisexuals in the media, in conversations, in general. I'm always thinking about strategies, and rebuttals, and designing convincing literature. About what it really means to be a gay man in 1994, in the 20th century, in the United States, on this planet. The connections between myself and others, between communities I'm part of and communities I'm not a part of, between everyone and everything at all times. Politics has reached beyond what ever was before and is continually grasping for more-more answers, more time, more commitment, more networking, more conversations. More, more, more, more, more.

Learning to work with groups, to stick it out for the long run-that's very new for me. Not just today, but tomorrow, too. To commit to things, to a geographical region, and to stick by it. Spending more time with lesbians (and women in general) and learning about all those female things I never picked up on. With gay men in non-sexual situations.

So, I ve been feeling really, really gay lately. So tangible, it's beyond what I've ever thought of in the past when I considered the word 'gay.' It's neat.

What a difference a gay makes.....

Jaded At Ten
Sarah Zimmerman

From here on out, there is going to be a slightly new addition to my 'monthly' column; music. Music has always been very important to me but it has also been the hardest thing for me to articulate. I never wanted to do record reviews for MRR because my tastes and dislikes are very difficult for me to pinpoint. I know what I hate, and what excites me, but saying it is another story.

Hardcore (or as Tim Yo says, "hawdkaw") has always made me happy. It was the soundtrack to much of my teen angst. I can't imagine what life in Delaware would have been if it hadn't have been for Boston and New York hardcore. Life was fairly hard on the East Coast (nothing like the beautiful, sunny San Francisco). People saw our lifestyle as a personal affront to them, their family and their friends. And they were very vocal about just how much they hated us. There was always a clear delineation between 'us and them'. The music I listened to had to provide and outlet for that aggression. The louder and uglier the music, the calmer I felt.

Where hardcore fed my emotions, straightedge music fed my beliefs. I was already sXe when I really began to feel an affinity for the music, and lyrics. It was very good for me to receive positive reinforcement through music. Some people need Alcoholics Anonomous to get their lives on track again, I used the lyrics of straightedge songs to fill the same need. There was a lot of power in the songs I listened to and it helped me to feel part of a larger community while sitting in my room in Newark, Delaware. While I do spend a lot of time criticizing the straightedge movement, it's only because it has meant a great deal to me over the years. I feel as though a person will never truely understand something unless they can see both the good and bad aspects of it.

And where both of these styles fell through the cracks, came postpunk/emo. I feel as though punk had been so heavy with political meanings and messages, that emo was born out of the need to recognize individual conflicts and politics among each other. Many see emo as wimpy. I can see how they might look at it in that light, but I feel that if done with intelligence, and without a 'bleeding heart', emo can be a powerful tool which can allow people to bring the interpersonal problems that we all have, to the table, so to speak. Almost any type of music presented with passion, pain, angst, or anger can grab my attention. If done sincerely, it can inspire me.

As was previously mentioned in my last column, I want to make sure that noteworthy releases that won't be reviewed under the new guidelines, don't fall through the cracks. I will try to save some hardcore, straight-edge and emo releases from the dreaded "FREE BIN" (basically, the record trash can) here at MRR headquarters. I do want to re-emphasize that this isn't a review, just a suggestion list of cool stuff. The list this month is short because not a lot of stuff came in this month that wasn't reviewed, and of the very few releases that were passed on to me, only three were gems. Here they are, in no particular order: **"YOU'RE NOT PUNK, AND I'M TELLING EVERYONE..."** (If Jeff Bale can steal a line from a song, so can I....) The Hoover LP is finally out on Dischord, and it's excellent. "The Lurid Traversal of Route 7" is very moody and droning and full of angst. The Dischord sound bellows on this release. Many have compared it unfairly to Fugazi's work. I really see that as a superficial assessment. Hoover is much darker than Fugazi with less fancy stop-go's and tempo changes. But, by the same token, if you like Fugazi, I don't think you can miss with this one.

Policy of Three's new LP is also very solid. "Dead Dog Summer" is put out by Old Glory Records and deserves a listen. A very cool full-page zine -like packet came in mine and I spent an enlightening hour reading it and discussing some of the pieces with a good friend.

And Bloodlet on Structure Records has a 7" that is great. It's called "Husk" and it's so pissed off and 'chunk-chunk' hard that I was into it in from the very first note. It's a very good hardcore 7". Get it for your collection.

That's all that came my way that was worth wasting a Friday evening to come here and type in. One on hand, I hope there is only a few releases that I'll need to mention because that means that more records will be getting reviewed than not. On the other, I wonder if more labels are deciding not to waste their time and energy by sending their new stuff in. The fewer the records I get to hear, the lower the chances of me finding something amazing. See you next month...

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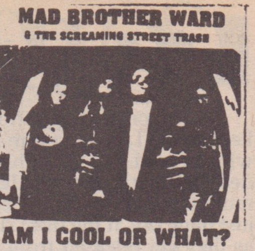
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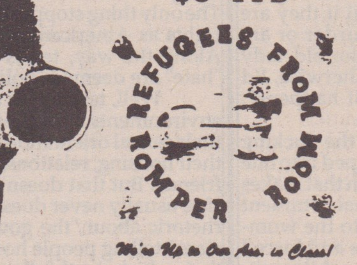
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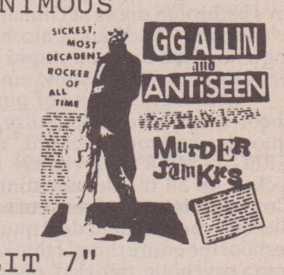
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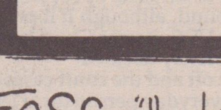
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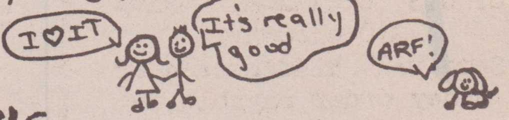

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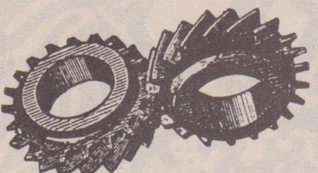

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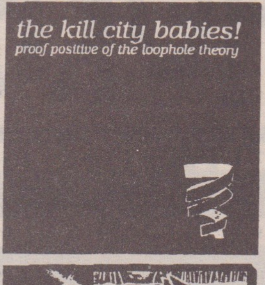
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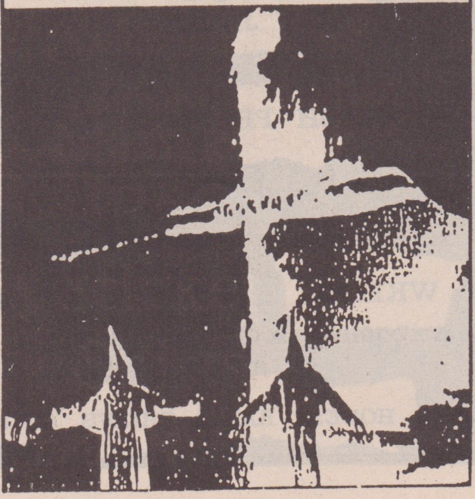

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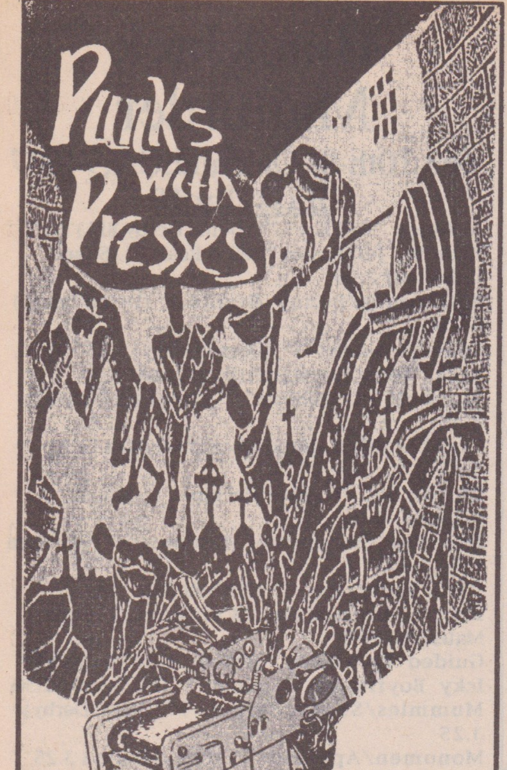
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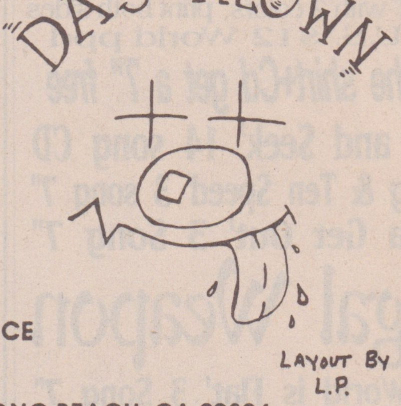

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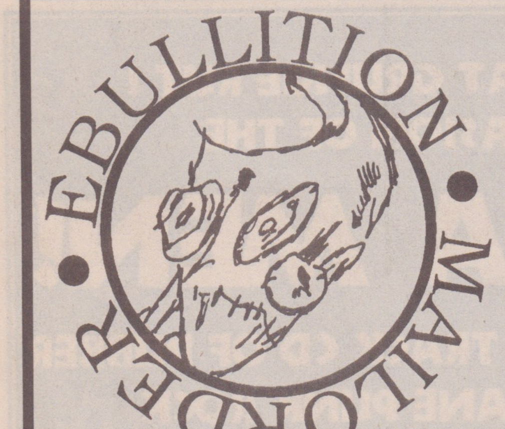

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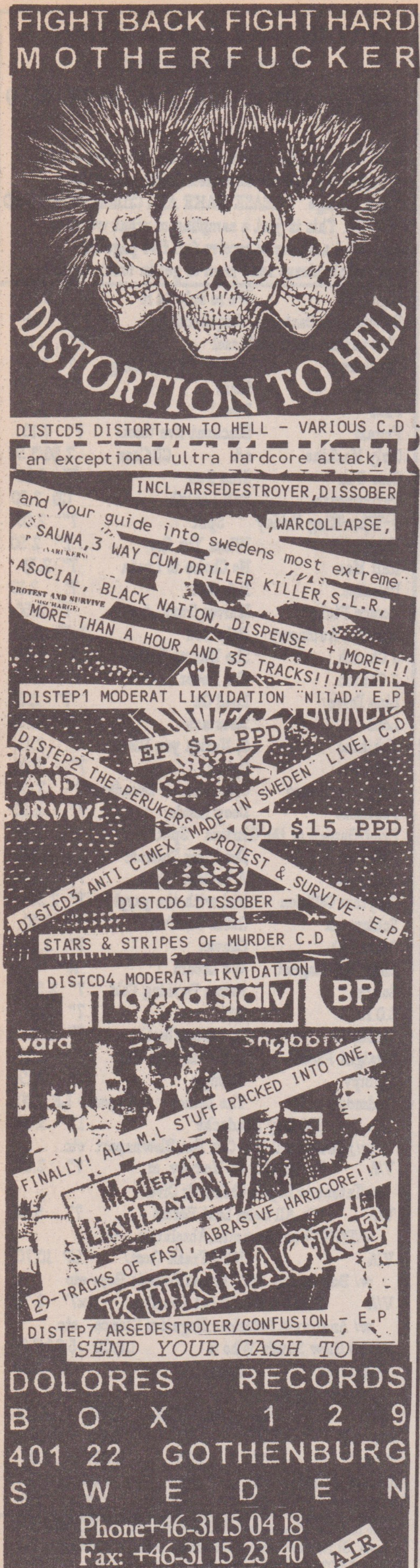

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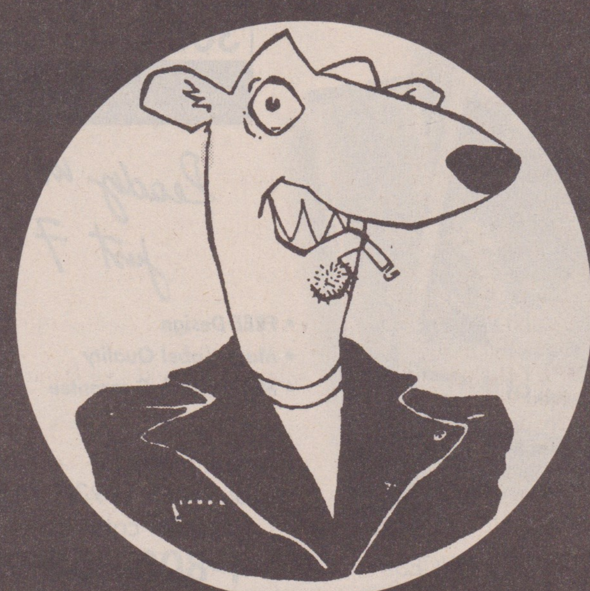

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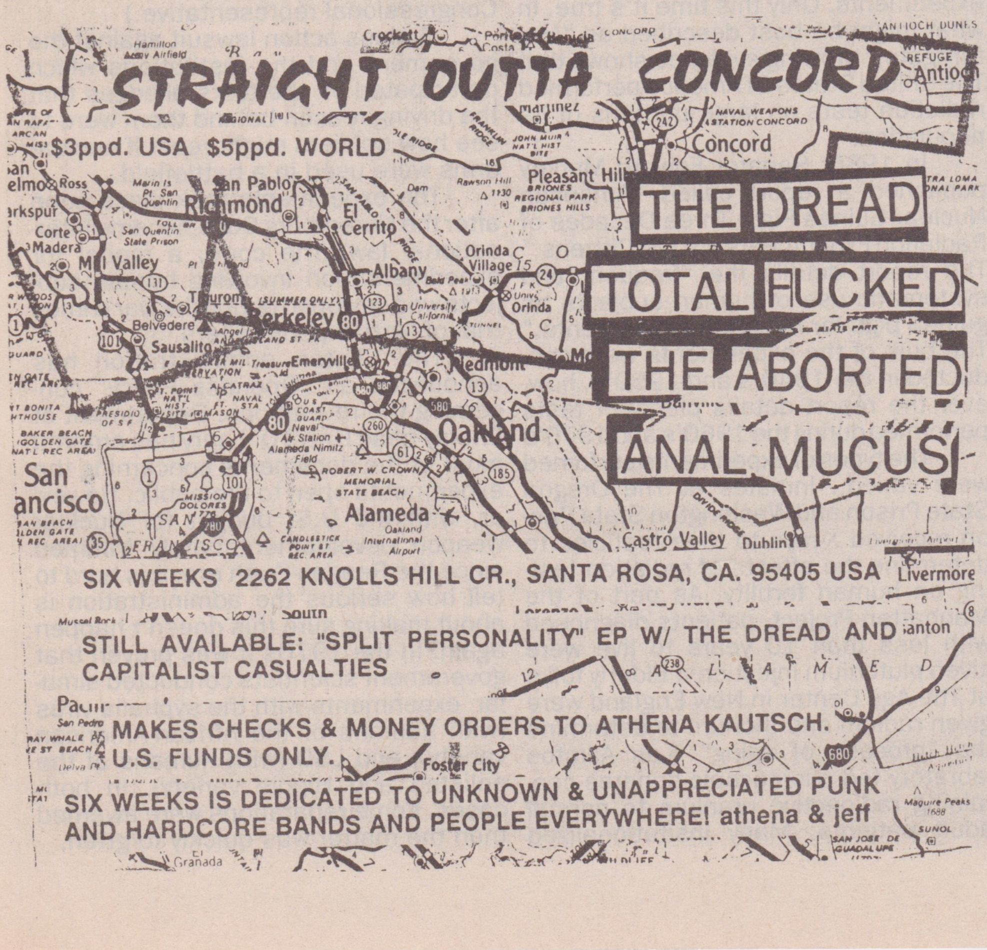

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SUMMER OF PUNK

All of you punk-rock Jane and Jack Keroracs might consider swinging by Tucson, Arizona and Olympia, Washington this summer. Both fine cities are hosting punk rock music festivals.

Dave Grenier is hosting the Crusade festival in Tucson the first weekend of June. Participants will be able to gain free admission to the shows by doing good deeds like picking up trash, and other jobs. Proceeds will benefit local charities. Write Dave Grenier, 3202 N. Country Club Apt #28b, Tucson AZ 85716. Or call 602-325-6798.

Yo-Yo studios in Olympia will host the week-long Yo-Yo-A-Go-Go sometime in late July. The studios have released a fine series of compilations featuring DIY popsters such as Kreviss, Heavens To Betsy, Tiger Trap and Kicking Giant. Rumor has it that Fugazi and Jawbreaker have been confirmed, but you should call Pat Maley at 206-352-2597 to get the whole story.

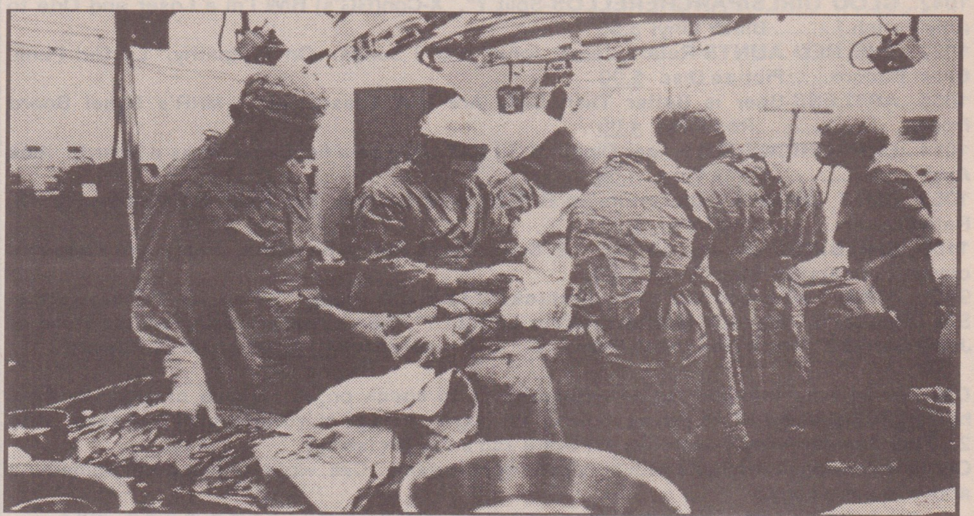
EGG-SELENT SF GREETING FOR RIGHT WING PREACHERS

50 or so right wingers protesting the funeral of queer writer Randy Shilts were greeted by 600 or so angry San Franciscans outside of Glide Memorial Church. The demonstrators, led by Kansas preacher Fred Phelps, were pelted by hundreds of eggs from the counter-demonstrators. Police quickly wisked the contingent to safety amoungst calls of "Go back To Kansas, muther-fuckers!"

Randy Shilts was the first openly homosexual journalist and was instrumental at bringing AIDS to the public's attention when it was still considered to be the "Gay Plague". The author of "And The Band Played On", he reportedly received death threats from right-wingers. However, it was complications from AIDS which he died from on Saturday, April 20.

The right-wingers were protesting the fact that Glide Church not only chose to sponsor the funeral, but that the Reverend Cecil Williams had publically praised Shilts for his work on the behalf of AIDS victims. It wasn't just a matter of midwest preachers coming out to San Francisco. Many California religious nuts were among those sighted underneath the yokes and shells.

3 DECADES OF RADIATION TESTS ON HUMAN GUINEA PIGS



It has all the makings of a really bad movie complete with mad scientists, radiation experiments on unsuspecting humans and a government willing to pay cash for the results of those experiments. Only this time it's true. In what might be best described as "Mutantgate," growing evidence shows that The United States Of America performed radiation tests on large portions of its population.

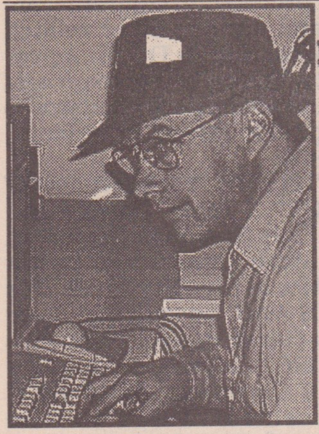
In 1986, Senator Edward Markey published a report called "American Nuclear Guinea Pigs: Three Decades of Radiation Experiments on U.S. Citizens." The report details the "frequent and systematic use of human subjects as guinea pigs for radiation experiments." The bulk of the experiments were conducted in the 1940's and 1950's, however the report details plenty of tests performed during the 1960's and 1970's

The types of experiments perfomed were varied.. Inmates at The Oregon State Prison and Washington State Prison received X-rays to their testicles to determine the effects of radiation testing on human fertility. As part of the Manhatten Project, patients diagnosed with less than 10 years to live were given plutonium injections. Elderly folks at The Age Center in New England were given radium and thorium to determine the "process of aging". Los Alimtos labratory fed microscopic spheres containing radioactive uranium to normal adult patients. Many insitutionalized retarded people were fed such spheres, often in breakfast cereal. (A copy of *American Nuclear Guinea Pigs* is available for free by putting in a document request with your local Senator and Congressional representative.)

A class action lawsuit against the govenment and the institutions which participated in the tests alledges that the driving reason behind them were to see how soldiers might react if nuclear arms were used in a battlefield.

The experiments took place soon after the Nuremburg Code became international law. The code, a model for experimentation involving human subjects was devloped during the war crimes trial of Nazi experimenters.

The Clinton administration has announced an "Openess Policy" concerning the revelations. Department of Energy head Hazel O' Leary has ordered most of the documents concerning the experiments open to the public. However, with the U.S. budget for Nuclear weapon development barely trimmed since the Reagan-Bush era, it is hard to tell how serious the administration is about making sure this doesn't happen again. In the 1970s it was proven that government scientists conducted simular experiments with the syphalis virus (with humans of the African-American variety.) and LSD (with humans of the enlisted and Hippie variety). In both cases, some reparations were awarded then the matter was quickly forgtten.



LEFTY HOOLIGAN

What follows is yet another column of news analysis and political commentary, from a decidedly left of the Left perspective. In a country where a centrist Democratic president regularly steals the Republican thunder on law-and-order, welfare reform, deficit cutting, military spending, etc., and where this has inspired the Right to get itself more organized, this tiny effort on my part attempts to toss a small monkey wrench into political debates that have been shifted relentlessly to the right of the spectrum. William Safire and Rush Limbaugh now define the terms, liberalism is on the run, and the traditional Left is in profound disarray. Since much of what the traditional Left had to offer was, and remains obsolete, this might actually be an opportunity for new ideas to develop and new perspectives to take hold. I'm not holding my breath though...

...ALL THE NEWS THAT FITS...

WHO'S GUARDING THE GUARDS... An audit of the IRS's $6.7 billion budget could not be completed, according to the 2-19 *Chronicle*, because the department's finances were in such a mess. Fully 64% of the tax cop's own bookkeeping could not be reviewed because the IRS's administration of the money was so bad...

THE WONDERS OF MODERN TECHNOLOGY... Apparently, the Police Department in Athens, Texas made home movies with good sound tracks of a couple of its white officers beating up a black man, then shooting him twice in the backside as he tried to run away, recording all the action with a video camera mounted on a police car (2-12 *SF Chronicle*). The video tape was recently subpoenaed. Kind of like shooting yourself in the foot...

SPARE THE ROD... Michael Fay, 18, a senior at the Singapore-American School, a "$10,000-a-year private school for the children of expatriate parents based in Singapore" according to the 3-4 *SF Examiner*, was caught spray-painting cars and doing other mischief, for which he was fined $2,230, sent to prison for 4 months, and sentenced to be flogged 6 times with a rattan cane. Yep, caning. They do things the old fashioned way in Singapore. The 1/2 inch thick rattan cane is soaked in water and wielded by a cop trained in martial arts. Folks often go into shock during a caning, which leaves permanent scars on their butt. The Singapore law making caning mandatory in cases of vandalism with an indelible substance dates back to the 1960's, when the government used it to curtail graffiti as an instrument of political expression. The Singapore government's belief in the deterrence of Draconian sentencing means that people in that country are punished for spitting and chewing gum, with death sentences given to folks possessing even a minute amount of marijuana. And the government justifies these measures with its own crime statistics—60 murders and 1,008 robberies in a population of 3 million—making Singapore the safest country in the world. Ah, but are the people of Singapore safe from their own government? The kid's case is on appeal while he's out $480,000 bail. Wanna bet he skips...

THE "MODEL OF DEMOCRACY" AWARD goes to Kuwait. Remember, we liberated that country from the evil Saddam Hussein, to give its ruling royal family the blessings of American democracy. Well, the 2-24 *SF Chronicle* summarizes Amnesty International's report on Kuwaiti justice. Over 120 people, detained since 1991 as Iraqi collaborators, have been given extremely long prison sentences after grossly unfair trials. Nineteen more have been sentenced to death, and one has been executed. Finally, 62 have simply "disappeared" in the Kuwaiti prison system. Not easy to lose a whole human being, but Kuwait has managed to lose over five dozen under lock and key. Folks are usually detained and charged with collaboration solely on the basis of Iraqi or Palestinian nationality, beaten, their skin slashed or burned with cigarettes or acid, given electric shocks, and subject to mock executions. Now, there's democracy at work for ya...

AREN'T YOU GLAD WE TAUGHT THAT BASTARD A LESSON!? Saddam Hussein is in the news again. It seems that there's been a mass execution of over 2,000 Iraqi Shiites in the infamous Radwaniyeh death camp 3 months ago, this according to the 2-22 *Chronicle*. These are the same southern Shiite Arabs, the marsh Arabs George Bush encouraged to rise up against Hussein, only to abandon them to bloody slaughter at the hands of Iraq's Republican Guards when they did revolt, and that revolt turned too radical. A 3-4 report on *NPR* further described how Hussein, despite the supposed sanctions crippling Iraq, has managed to build a giant canal so that he can redirect the Tigris-Euphrates and dry up the southern marshes. As the marshes have dried up, Iraqi tanks and solders have moved into marsh Arab villages in order to round up all the males over 15 for internment in concentration camps. Clinton, following Bush's lead without quite accepting Bush's legacy on this point, has said that, well, it's too bad about the southern Arabs, but there's nothing that can be done about Hussein's impending genocide. US *realpolitik*, as seen through Republican and Democratic administrations alike, wants Hussein or some general exactly like him to remain in power, out of fear of what might happen if Iraq collapses in northern and southern revolution...

THEY USED TO CALL 'EM "CONCENTRATION CAMPS"... After the collapse of the Soviet Union, there were efforts made to downsize the military, among them plans to close a number of military bases. Don't mistake these "fat cutting" actions, which trim the military by 5 to 15%, for that much-talked-about "peace dividend," which politicians running in 1992 claimed would slice the Pentagon's budget by 30 to 50%. Similar military reduction efforts occurred at the end of the second World War, in the early 1960's, in the mid-1970's, and in the last couple of years; none of which fundamentally attacked the US military-industrial complex. These cycles of military restructuring amount to a realignment of the military budget, nothing more. In 1993 according to the 2-21 issue of the *SF Chronicle*, the Clinton administration spent an additional $4.9 billion (a 5.6% increase) on the Pentagon to maintain the 1.4 million member military at present levels. And Clinton is now fighting, not Republicans, but the left-wing of the Democratic Party which wants deeper cuts in the military, going so far as to call for a halt to military cutbacks in his 1994 State of the Union speech. The current round of base closings, in turn, have been criticized for their economic impact on the communities host to the bases, as well as for the government's general lack of "economic conversion" planning. The 2-18 *Chronicle* reported that Congress cut $507 million out of the base closing budget, roughly one half of the funds designated to help affected communities clean up military base toxic waste problems and adjust to base closings, in order to transfer the money into southern California earthquake relief. Now there's another controversy. A Clinton administration draft on homelessness reported that there are more people on the streets then was thought, and that the problem of homelessness is far worse than expected, according to the 2-17 *Chronicle*. HUD Secretary Cisneros has recently put out a detailed plan to reorganize the agency, one proposal of which is to use portions of surplus military bases to house homeless people. The 3-5 *Examiner* comments that Cisneros acknowledged that using what he called "precious real estate" is a delicate matter. Business interests, however, see nothing to their benefit in giving parts of military bases to homeless programs. As usual, the Chamber of Commerce crowd is being short sighted. Cisneros's plan is nothing less than an internment proposal for the nation's homeless, concentration camps masquerading as humanitarian good will to round up the poor and destitute. Given that funds to clean up the toxic waste problems on military bases have been cut, as I pointed out above, these bases might very well become death camps for the homeless if Cisneros has his way. Meanwhile, the chairman of the Pentagon panel on military readiness reported on 2-18 that the US military is no longer ready to fight two wars at the same time. This reduced capacity to be the world's policeman is blamed on the turbulence over the changing size and role of the military. Such a fuss over losing a few bureaucratic pounds.

FINISHING UP THE WONDERFUL WORLD OF CONCENTRATION CAMPS... The March 6 issue of the *SF Chronicle*'s "This World" magazine featured an interesting piece on "Stalin's Auschwitz" by Adam Hochschild. It's about Stalin's labor camps mining gold in the Kolyma region of Siberia, to which over 2 million slave laborers were sent between 1930 and the mid-1950's, the victims of Stalin's numerous political purges. Names like Butugychag, Semchansky, Omsukchan and Urchan Hochschild considers to be "the Dachaus and Buchenwalds of the north," where thousands died of forced labor, starvation diets, punishments, accidents and the cold. Estimates put the Kolyma death toll at over 1 million, with every ton of Kolyma gold bought with 1,000 human lives. That prison labor camps with the Bolsheviks and Lenin is no secret. Time to kick over this murderous monstrosity as well...

DIGITAL "BIG BROTHER"... The 2-28 edition of the *SF Chronicle* reported that Federal government agencies such as the FBI and various police agencies are seeking legislation to broaden their powers of wiretapping to take into account modern communication methods. Computer communications (such as when you purchase anything by credit card over the telephone or 2-way cable, your communication on the Internet, etc.) and digital telephone calls are problematic for cops big and small because they're simply data streams of zero's and one's, digital bits and bytes that don't mean shit on ordinary wiretapping. God forbid what folks might do with all that privacy. So, the police on Federal, State and local levels want legal permission to use sophisticated computers to monitor the calling patterns of citizens, and intercept and decode the traffic on VP Gore's new "information highway." Of course, its for our own good, fighting crime and all that...

LABOR PAINS... The AFL-CIO lost big on NAFTA, and after blustering about working against politicians (read turncoat Democrats) who voted for NAFTA, this labor organization has decided to focus on legislation on workplace safety as well as passing Clinton's health plan. The AFL-CIO is feeling confident despite its losses because the organization grew by 208,000 new members in 1993 to 16.6 million, a consequence of the growth of unionized government workers offsetting union losses in manufacturing and industry. (*SF Chronicle*, 2-21 & 2-22) The AFL-CIO has gone so far as to commit $10 million to the effort to pass the Clinton health plan. And while the Clinton plan might help the states with their budget crunches by reducing medical payments, slowing down health care inflation, and providing new Federal grant programs for long term care (*Chron*, 3-2), it will result in a disastrous restructuring of the US work force (*Chron*, 2-14). It will widen the divide between professional and unskilled workers, accelerate the trend toward corporate "outsourcing" of work to independent contractors, and provide small businesses with the incentive to remain small and keep wages low. The US economy will increasingly become one of well paid, highly educated workers in big corporations, and poorly paid, poorly educated workers in small companies.

GIVE 'EM SOME TARGET PRACTICE FIRST... The 2-16 *Chronicle* reported that an angry Wendy's worker shot his boss on 2-15 because the manager asked him to come to work early. Too bad it was only a wound for the boss, and unfortunately the irate Wendy's employee also shot 2 other workers and 3 customers. Keep your eye on the target, boy! When he gave himself up to the police and was being carted off, he said: "God, I love America. Freedom of speech. Freedom of the press. I love America." Honest, I don't make this shit up...

WHERE'S THERE'S SMOKE... The 3-10 *Chronicle* has the story of the nation's biggest tobacco companies closing shop on March 9 so that they could send their workers, along with tobacco farmers, leaf processors, cigarette carton makers and various other related workers, to Washington DC for a pro-cigarette rally. The rally was to protest the 75¢ tax increase on packs and workers even got paid to attend. Nice work, if you can get it...

WELCOME TO THE "FORTRESS OF DEMOCRACY"... More border patrol agents? The National Guard on the border? More sweeps and better fences? A national identity card? This year the INS will be getting more money to go after employers who hire undocumented laborers, in a story from the 2-18 *Chronicle*. After all, if American business wants to hire cheap Mexican labor, they shouldn't do it here, but instead they should open miquiladora plants south of the border, where they can really exploit that surplus labor.

...JAMES TRACY'S THREE DOTS...

FUCK POLITICS, LET'S TALK ABOUT NATURE... In Central Africa, a baboon was struck by a car on a highway and died. Afterwards, 300-400 other baboons gathered upon the side of the roadway and stared at passing cars. The baboons avoided the paths of other cars to avert more deaths. After the primate procession they carried their fallen comrade away and buried her in a shallow grave. Maybe the baboons will get so fed up with automobiles that they'll organize direct action against them. Kinda like Critical Mass for the Mutual of Omaha's Wild Kingdom crowd.

THIS MONTH'S CLEVER THINKING AWARD goes to the cops in San Diego. Feeling the pressure to crack down on graffiti, they put up posters saying that a major film company was going to do a documentary on street art. All the artists had to do was show up at the rendezvous point. Needless to say, a lot of them were arrested after showing off their pieces to the camera. Just because the artists were stupid enough to fall for it, doesn't mean that this is a wise use of public funds. I wonder what valuable public program got shafted in order to pull this fine piece of detective work off.

ABSOLUTELY NOTHING ABOUT TONYA HARDING AND NANCY KERRIGAN...

FULL METAL JACK-OFF OLIVER NORTH is running for the Senate in his home state in Virginia. He's running on a (surprise, surprise) family values platform. I guess funding murderous contras in Nicaragua is a shining example of his commitment to said values. Politics are strange and if it gets any stranger we'll find out that Green Day somehow had a role in the whole Iran/Contra shenanigans. It could happen, things are that strange.

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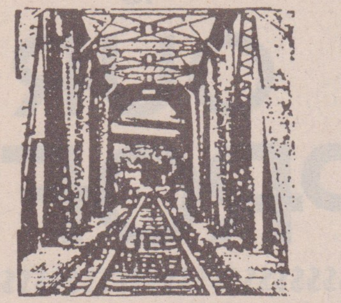

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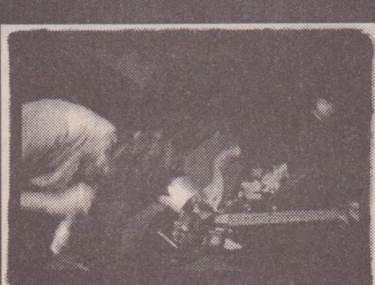

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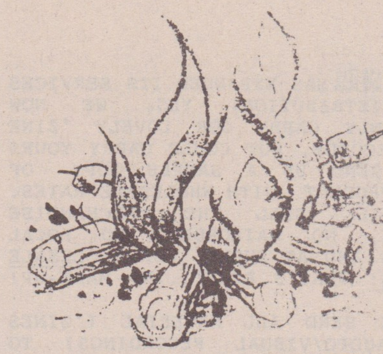

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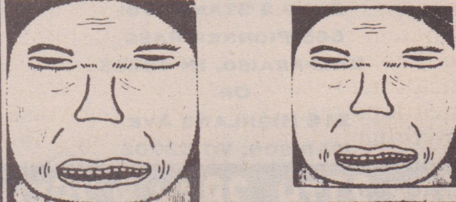

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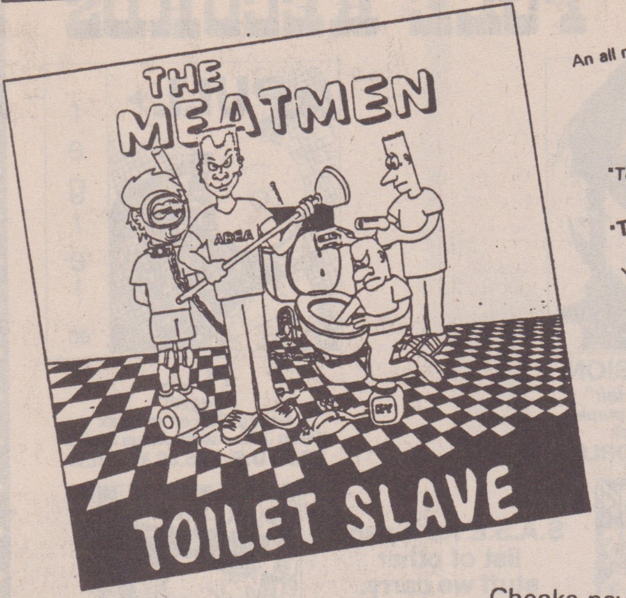

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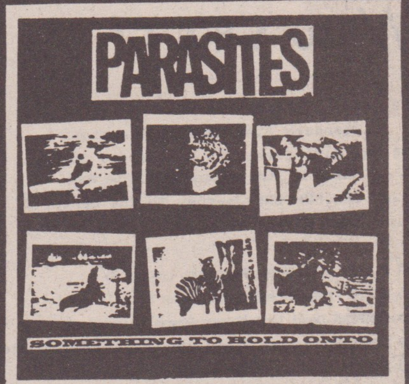

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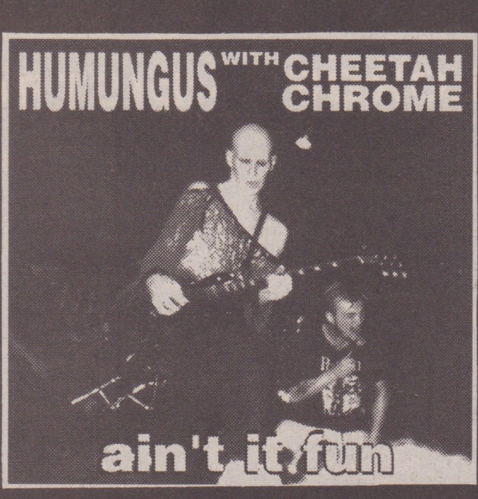

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scene reports

Northern California

THE COUNT BACKWARDS

These blurbs were written by a whole slew of people, including: Devon Morf, Ken Sanderson, Matt Average, Punker Dean, Lance, Missy, Harvey Moody, Athena Kautsch, Matt Idol, Aaron Muentz, Tim Yo, and Paul Curran.

EAST & WEST BAYS

A MINOR FOREST featuring ex members of Crash Worship, **CORDUROY**, and others have a 7" and 10" out and are recording for a bunch of split records and possibly something for Cargo.

ALL YOU CAN EAT always put on an insanely goofy shows that rarely leave anyone sitting. A huge bonus is the fact they have used their Japanese connections to bring four awesome Tokyo bands (Teengenerate, Beyonds, Copass Grinderz and Blood Thirsty Butchers) to the area. Without any label backing, they've got another Japanese tour coming, with jaunts to Malaysia, Singapore and Taiwan. DIY works!

AMONG THE THUGS have an East Coast mid-tempo DC-emo feel, with Owen Peery, Hawk, and Scoot from **SKINFLUTES**.

ARABY are a Fugazi clone band, ex-**SCHERZO** and **JOHN HENRY WEST** members.

BIG LIE DEPARTMENT are today's equivalent of **BOO HISS**, four dedicated Gilman St. workers playing goofy Devo-ish, ska tinged goof core. They're also pretty goofy, too!

BLANK PILE are a 3-piece but 2 gits & no bass! A couple o'guys and MRR's Carolyn round it out. A 12" by this kinda raw/kinda punk band will be out soon, kinda. (523 Laguna, SF 94102).

There's a new Oakland band by the name of **BLEED** with East Coast 'heavy' hardcore songs, big vegans.

BLONDE NATION broke up. Honey is doing something with Ken from Beekeeper (who relocated up here from L.A.) We don't know. We just hear it's "sleazy."

BONEKRUSHER featuring ex-members of Broken Bones, Lost Cause, Possessed and F.F.I. have got a solid line up and are playing out again. They can be reached c/o Ru/ 1155 Howard St. №10/ SF, CA 94103.

BRAIN TRANSPLANTS (SF) have a self-produced punk rock 12" out.

BRENTWOODS are a secretive garage band started by Darren (ex **SUPERCHARGER** and Karen (ex **SUPERCHARGER** and Danielle (ex **TRASHWOMEN**. I say secretive cuz they have a 7" out and another one due, but they aren't distributing it and don't play out anywhere where people can find out about them.

BUCK NAKED KARATE GIRLS featuring Doug Slug, a Floridian transplant who picked up Japanese transplant Nori and MRR staffer Eric Bradford, are cranking out some of the goofiest, nerdiest, stand up, borderline annoying punk I've heard in a while. People seem either love 'em or hate 'em. They even do the theme song for *Beverly Hills 90210*.

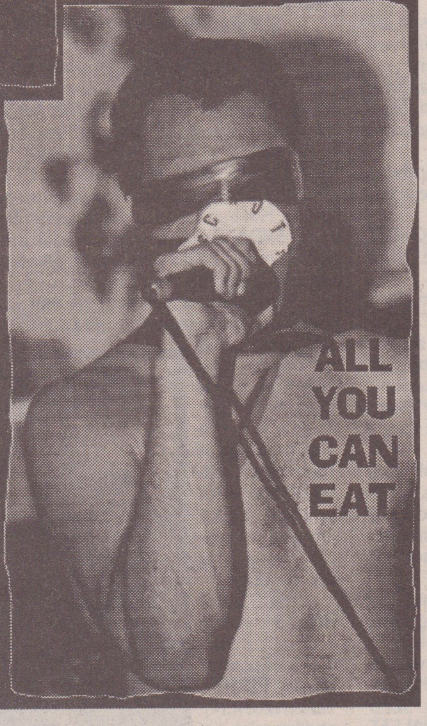
BUTTAFUOCO, with MRR staffers Jenn Hyman, Pete Ketchpel, Mike Millett and Harry Sherrill (in exile in Fla going to motorcycle mechanic's school) are debuting on a split 2xEP with **SPOILED BRATS**. All attempts at finding a different name have had little success.

CHIKPEA have attitude, but the vocals are a bit too nice to call it punk unless you're into softer K Records stuff. Bassist Jacqueline puts out a zine called Jasper's Orgasm.

CLAMS are an all-girl band from Berkeley, played one song at one show and were great. More!

CORDUROY hate their second EP. Should be doing their next recording for Broken, new home for lost Bay Area pop punk bands...

THE COUNT BACKWARDS do hot 60's garage, with ace drumming from Russell of **THE MUMMIES** (who resurface for European tours only) & John of **THE FINGERS**.



COUNTER CLOCK is people from **FALSE SACRAMENT** (who split up) and Natural Cause, and continue in their quirkcore sound; there's an upcoming 7" on Too Many and a U.S. Tour.

CRUTCH with former members of Bong Load Record's **GRIMACE** (the band from Arcata not from Denver) are always willing to come kick some ass. Their captain, Marten, is the guy in the wheelchair with the beard and long hair who you can find at just about every Bay Area punk show.

DARTBOARD are a young melodic band from Rodeo that David Hayes thinks sounds kinda like **CORRUPTED MORALS**. They have a bunch of demos and a singer that jumps.

DEAD & GONE are an East Bay band, a singer that'll make you remember/forget Jake Filth, have a demo tape out and sound like Negative Approach/**CHRIST ON PARADE**.

DUH? has an all-new line-up with Chris Dodge, Greg of A.T., and Sean of Mordam. Their connections give them ample opportunity to amuse/bewilder.

ECONOCHRIST split up after their European tour with Mike still AWOL over there. They have a final 7" on Ebullition and the LPs are being repressed by Kent McClard.

ED ASNER & THE LITTLE BANDITS have some women in them. They also have a new cassette out.

FABIO 69 is one of Gary Fembot's new bands. Surfin' queercore with the big hit being "Theme From Fabio." Gary gave his cats to Lance.

FAGBASH is a relocated queer rock band from DC. They've been playing out frequently to thrilled audiences, and made their vinyl debut on a 7" compilation called *Stop Homophobia* on Turkey Baster Records from Texas.

FIFTEEN recently acquired Chris ex-drummer for Sunnyvale's **DRIPPY DRAWERS**. They are recording a new LP for Grass/Dutch East and are doing a U.S. tour.

FORTY PERCENT SALINE SOLUTION got slagged off in a recent MRR review as prog rock but a couple months back at the Peacock lounge their then Mohican singer Avel could be seen drunkingly steamrolling the crowd, knocking peoples drinks into their laps and smashing a guitar on atop a table occupied by terrified onlookers. Of course other nights they just look like a bunch of cute guys playing new wave.

FOUR POINT STAR are incredible pop-like punk-like stuff featuring Jeff Yih from Maximum. Recording at some point for Broken.

The **FUCK BOYZ** have broken up, but have a posthumous 7" on Germany's Incognito. Matty and Aesop have formed a new band called **HICKEY** along with Anthony, former bassist for L.A.'s Schleprock. Their first live show was nothing short of amazing, with Matty smashing his guitar on his head and going on hilarious rambling monologues between songs. Not an easy band to heckle. Matty and Aesop also put out a zine called ***You Beat Your Sweet Ass I'm a Turtle***.

GAG ORDER, with Wendy-O-Matic and Noah Thority finally have an EP coming out and a tour planned for April.

GARGOYLES still exist, contrary to rumor and prolonged absence. Neil Smith (ex **STEVIE STILLETO**) is now in the band.

GRIMPLE sort of dissolved, though their great LP on M&E records is still available through Blacklist. They did some last recordings for a split 7", also on M&E, with fellow New Mexican's Logical Nonsense.

The **GR'UPS** toured Europe only to break up on their return. Kamala is still in the UK, and Jesse Luscious is probably up to no good.

HELLBILLIES have a 7" on Ragin Records and are working on another one. They are also negotiating with Planet Records to help them tour Japan, following their successful Mexican tour.

SF's **HOT ROD SHOPPING CART** are new and you probably haven't heard of them, but they fucking rock like the Supersuckers and can blow the doors off any place.

IDA are garagish girl rock from SF. They have a demo out now and a 7" in the works.

INSAINTS are in limbo (no drummer), and singer Marian Anderson's case is still in legal limbo. More news as it happens.

J CHURCH had a successful US tour, a questionable interview in SF Weekly, a new 7" on Word Of Mouth, new LP/CD on Allied, something else soon on Broken, maybe full length Japanese only CD of new stuff... more questionable interviews in more questionable magazines in the questionable future... We don't care... We're still for the kids... Lance's kittens are getting fixed soon.

JAWBREAKER are a band that many people like. New LP out, keep touring like crazy. As if there's not enough mania around their new LP, it looks like they'll be recording for a new 12" sometime this summer. Adam's kittens are doing fine.

After 50 shows, the short-lived **JOHN HENRY WEST** also called it quits, with drummer David moving back east. A 7" and comp track for Ebullition is all that's left to document their full-tilt hardcore sound.

KY JELLY DONUTS, despite the name, are tough Oakland based hardcore. Jason is really into promoting live music and recently put on a show in his own parking lot.

LISA LOMBARDI (ex-**GARGOYLES**) has moved to Florida, with or without **HER SLAVES**.

LES IS MOORE broke up with the tragic death of guitarist Pete Winslow. Records and CDs of the band are still available from L.I.M.P. records.

MDC has a new LP and 7", playing a lot of shows recently with Marin's **JACK KILLED JILL**. Dave is as spunky as ever, still has tons of enthusiasm!

METAL MIKE (Angry Samoans) has a new 45 w/ Greg of **RIP OFFS**.

The next **MONSULA** LP is up in the air as the band is way defunct and the LP not even mixed!

MR T EXPERIENCE have a new LP on Lookout. Cool record cover.

There's a new SF dyke punk band called **MS.**

Scene reports

FISTER, although their name keeps changing. They will make their Gilman debut on March 25 with **TRIBE 8** and **PANSY DIVISION.**

MUDWIMMIN are going to Japan with the Boredoms.

NAKED AGGRESSION (relocated to L.A., got earthquaked out, may come back to Bay Area) have a completely new line-up yet again, and recently toured Mexico. Will have a split LP with Godless.

NAVIO FORGE (ex Fuel, Admiral) broke up, final 12" on Shadow Catcher.

NE'ER DO WELLS news: Al Sobrante is in Japan. A fun live band.

NEUROSIS have a new LP on Alternative Tentacles. They replaced their keyboard/sampler man with Noah from **CHRIST ON PARADE/BLISTER**. They completed another European Tour not too long ago, and will be doing two weeks jaunts in the U.S.

NITRE PIT w/Natasha Riggins of MRR, has a self-produced LP out.

The less said about Pat, Dave, Ken Sanderson and Chris (ex-**FALSE SACRAMENT**) and their full-tilt hardcore project, **NUCLEAR ARMED HOGS**, the better.

NOFX and **ALL YOU CAN EAT** toured Japan in January. **NOFX** will be touring the the world for 7 months in '94, so likelihood is you'll have the opportunity to see them wherever you may reside.

NUISANCE is on the list of casualties, but Andy has several new bands, including **CROPDUSTER**. Jesse was in **15** for a bit, but seems to have quit.

NUMB are ex **PAXSTON QUIGGLY**, ex-**ECONOCHRIST**, a slowed-down version of **CHRIST ON PARADE**. Think they already broke up.

OVARIAN TROLLEY put out a CD on Shimmy Disk. A U.S. tour is said to be in the works.

PANSY DIVISION have recorded a whole slew of new stuff, including a new LP, *Deflowered*, for Lookout, two new singles, and a compilation track for Outpunk.

PARASITES new LP will be out on in June. Mel says it's their best ever. Munster Records in Spain will issue a vinyl version of their *Punchlines* CD.

PEE has a new drummer who learned all their songs in 1 night and went on tour immediately.

PHANTOM SURFERS scrapped an LP, and local shows are few and far between. Mike Lucas has another band, **HIGHLANDER TWOS**, which he thinks are just great because they have a fiddle.

PLAINFIELD released a cool album with some guy named Jello. Got banned from Gilman for lighting a fire, and beat up by **TRIBE 8** fans too. Smelly is punk.

POT VALIANT are ex-**VAGRANTS**, somewhere in the Bitch Magnet/Slint vein. Loads of new records soon.

PSYGOT, formerly **DRIVE DIVE** formerly **SEED** formerly an early rhythm section for **ALL YOU CAN EAT** (along with Buz ex-**COLOR FINGER**), are cranking out some harsh complex tunes in the realm of Jesus Lizard meets Nomeansno (I guess).

PURPLE KANIPS are appropriately headquartered at the Purple Onion, and do 60's garage/pop. Some big guy from Ohio named Orbit sings, looks like a computer programmer whose life was saved by rock'n'roll.

QUEEN MAB is Deb from **GR'UPS** and *Lintfit* zine and Jerry from **GOOD GRIEF** and Casandra from Seattle and some guy singing. But, alas, they have broken up, tho a 7" is still due out.

RANCID toured Europe and can be seen on MTV, working on 2nd LP, new 7" on Fat as well. They are huge in the US now.

The **RHYTHM PIGS** played a return-to-live-in SF gig at Komotion, have a new CD out in Holland on De-Konkurrel of recordings from a few years back.

RIP OFFS rule. Their band contains Greg ex of **SUPERCHARGER**, Jon Von ex of **MR T**, and Shane of **SPOILED BRATS** and his brother. Hey, they do a Controllers and Lurkers cover, so you know they got class! A second EP is on the way.

RUMMAGE SALE is Kevin Army's punk band with some ex-**MONSULA** people.

SCHLONG are on tour in the U.S. and are working on a complete LP version of "West Side Story" with all sorts of East Bay scenesters contributing. They also are doing a split 7" with Japan's Ruins, and recently went to L.A. to put together a video for their song "Shattered Life". Their acoustic alter-ego **THREE FINGER SPREAD** did an entire U.S. tour during which they recorded their side of a split 7" with Eugene's Elmer to come out on Too Many.

SCREAMING BLOODY MARYS still exist, tho not too many live shows lately.

THE SIX & VIOLENCE moved here from NY state.

SIXTEEN BULLETS is a new band from Mike Kirsch & another Mike (ex**JOHN HENRY WEST**, etc), a pretty straight forward, spiritually influenced by the Clash.

SPAZZ is people from **STIKKY**, **SHEEP SQUEEZE** and **PLUTOCRACY**. They have an LP coming out on Selfless, as well as numerous splits and compilation tracks. Not bad for a band that's only played live 4 times!

SPINE are looking to tour soon despite not playing locally much. Really slow almost gothic type stuff whose songs are too long to fit on 7"s.

SPITBOY are currently on tour in the U.S. Bassist Paula has had to leave the band due to the development of Carpal Tunnel Syndrome, and they have a new bassist, Nikki. They've scrapped a lot of their older material and have written new songs. A new three song 7" is out on Allied.

SPOLIED
BRATS

SPOILED BRATS (with Shane of **RIP OFFS**, Elka of **BITCH FIGHT/TRASHWOMEN**) and friends have an EP out and an upcoming split 2xEP with **BUTTAFUOCO** on MRR Records. They positively rage and write great classic punk songs.

STA-PREST who used be called **PRE-TEEN IMPLOSION**, who used to be called ...I don't know. They're out of the closet, but still in the garage. Ha ha. Iraya is free and in this band! A punker B-52's?

STEEL POLE BATH TUB have a new 10" out on Boner Records. They also did a Japanese-only disc in time for their Japanese tour with **MILK CULT** (which is basically some **STEEL POLE** folks playing tapes) and **MISS MURGATROID** (which is basically Alicia from the CW Saloon with handy accordion and effects pedals). Looks like they'll be on Slash from here on out.

STOLEN FACE, with Charlie from Animal Crackers, sing in Spanish and are Gravity Records-like noise with horns and facial hair.

STRAWMAN have been having line-up difficulties. Adam from **JAWBREAKER** has been sitting in and will assist in recording a new CD-EP in works with Allied. Aaron Elliot is sitting in for live shows and a brief Northwest tour this spring. Tommy's dog seems to be doing fine.

SUPER PUSSY have quite a different look to them. There was a conflict in the band between Liz and Shelly. Liz just wants to write some songs and play some shows for fun while Shelly likes to make life hard on people who put on shows. They have split into two bands with Liz keeping the name **SUPER PUSSY**. Matt James aka Hooper is in the band and says "who cares?".

TILT's first U.S. tour was heard to have gone poorly. At the time of this writing they are on tour with Green Day. Rumor has it they are negotiating a deal with a larger label.

TOURETTES ex-Raooul, with Janelle from *Tales of Blarg*, are really snotty, dog-collar punk, and got kicked out of Gilman for drinking.

TRASHWOMEN have a new LP & EP on Estrus, but broke up.

TRIBE 8 have been relaxing these days, after recruiting two new members, and they hope to tour Japan this summer.

THE UNHAPPY got a drummer and now want to record.

ZERO HOUR is a new band formed by Markley of **ECONOCHRIST** and they've done a demo. Supposed to have a great female singer.

Fanzines: ***Engine*** №2 will be out by the time you read this and it will have interviews with Fred Hammer, Lance Hahn and Dan O'Mahoney. №3 is in the works. Copies are available for three stamps or trade (PO Box 640928/ SF, CA 94164-0928). Editor Matt also distributes other zines so send samples. ***Absolutely Zippo*** should probably have a new issue out soon too. ***Kittums*** is a pint sized fanzine about two cats and it's really cheap. Missy's cats really like Jack Mackerel. Missy@ PO Box 460346/ SF, CA 94146. ***Mud Flap*** is a really cool zine mostly about bikes, punks and sex. Number 6 out now along with really cool shirts. ***Cometbus*** has a new all words issue out. ***Filth*** is a tabloid sized zine that covers fringe-culture and localized "humor". ***Life Is a Joke*** zine has started a book distribution service. You can write them for a catalog at PO Box 423085/ SF, CA 94142. ***Roller Derby*** is put out by Lisa Suckdog, another transplant; write PO Box 40791/ SF, CA 94140-0791.

Labels: Chapter is run by Matt Average and Francisco, tres edge. **Very Small** moved to Washington, put out a last free 7", and changed their name to **Too Many Records. Quality Of Life** is still putting around, tho Kim quit working at Kinko's (lotsa sadnes around the Bay punk scene) and went to Brazil for a while; **Moonshine** relocated from DC and **New Red Archives** relocated

from L.A. Lance & Missy's new label is **Honey Bear** (PO Box 460346/ SF. CA 94146) Coming soon on their label will be a **J CHURCH** (200 only limited 7"). **J CHURCH**/Small 23 split. plus splits from **STEEL POLE BATH TUB**. Wat Tyler. Sleeper. Las Mordidas. and loads more). **Homemade Records** has a Fine Day release in conjunction with Moonshine Records. **Broken Rekkids** has a Gits LP coming on vinyl (with C/Z doing other formats). John Yates will have a new book *Stealworks* on A.K. Press soon. may discontinue the **Allied Recordings** label. but has upcoming stuff with **SPITBOY**. **J CHURCH**. etc. **Lookout Records** has just released CD reissues of Avail's debut. The Queers' *Grow-Up* LP. and is planning a new compilation. **RAOOUL/SKINNED TEEN** split. and a **POT VALIANT** release. Pushead's **Pusmort** label is now called **Bacteria** and he recently put out a 10" by 16. **Outpunk** will have a compilation called *Outpunk Dance Party* and it features la creme de la creme of the exploding US queer punk scene. It will have the **TRIBE 8. PANSY DIVISION. MS. FISTER**. plus contributions from Olympia. Austin. NYC. NJ and more. Look for it in the spring. **Rip Off Records**. run by Greg Lowery of **THE RIP OFFS**. has two 7"s by his band. one each by **SPOILED BRATS** and The Statics. **Shredder** will have a CD comp *Best of Indies* out soon.

Punk employers: Punks With Presses keeps Jux working 24 hours a day making bands their record covers.

Distros: Revolver. Subterranean. Mordam. and **Blacklist** (needs help. worker shortage) are all still chugging along.

Books: Local punk poet Peter Plate has a new book on **Pressure Drop Press**. and has a "wordcore" 7" on Kill Rock Stars (hey dude. read faster!!!). **Andromeda** has new Ayn Imperato book coming out called *Executrix*. also a chapbook by Dave McCord.

Recorders: House of Faith all booked up until their lease runs out and they find a new space. Noah at **Smooth Papa's** is cool and inexpensive (510-601-1832).

Good spots for records: Amoeba. Streetlight. Rough Trade. Record Finder. Reckless. Rasputin's. Stoopid (very rare stuff. very pricey). **Leopold's. Epicenter** (their record swaps are the cheapest spot for punk collectibles. all volunteer run. in debt!!!) **Epicenter Switchboard** is restructuring.

Noted scenesters: Aaron Elliot. Billy Joe. and Eric Yee got firm slaps on the wrists and are 86'ed after being caught drinking inside Gilman. The naughty boys should have known better.

Venues: Mick Krash & Carrie had a all ages SF venue only to lose it after a mere few weeks. **The Trocadero** does some bigger shows. **Komotion** still has occasional shows. There have been innumerable cool over-21 garage shows at North Beach's renown **Purple Onion**. reminiscent of the atmosphere at The Mab circa '77. Alicia who used to book the now defunct **Chameleon** is now booking **The Covered Wagon. The Bottom Of The Hill** seems to be one of the new hot spots for punk and alternative shit in the city. **The Great American Music Hall** has been doing a few big all ages shows with locals like **JAWBREAKER. STEEL POLE**. etc. **Epicenter** no longer does shows. And obviously. **Gilman** still is there. unable to decide whether to let Ken Sanderson do a great job of booking or not. Hmmm.

NORTH BAY

CAPITALIST CASUALTIES have upcoming splits with MITB. Discordance Axis and Japan's Jack With Killer.

DIESEL BOY are a new band with a sound similar to **GREEN DAY**.

JACK KILLED JILL are from Marin.

SIREN feature ex members of **ENGAGE** and **TWINE** and are said to be screaming out tunes along the lines of Dag Nasty.

Good spots for records: Sloppy Joe's in Petaluma.

SOUTH BAY

Bands: ACME. INC. are a new hardcore band featuring an ex-member of **WRECKING CREW**.

APE FACE recorded 7" on Farm House. They'll also appear on a split comp. split label release by Stinky Feet/Unleaded.

BOMBS FOR WHITEY are much the same in more of straight-out rock vein. When I first saw them in San Jose the singer was jumping around so spastically I thought he was in his teens. but he's actually 32. They put out there own 7" and started throwing out a stack of them for free during their Hap's set - created quite a frenzy.

THE CURBS are melodic punk booked by this guy named Mike who puts on big punk shows in San Jose.

DIESEL QUEENS/INSAINTS split 2x7" sold real well. **THE QUEENS** will have another 7" coming out on Sympathy. doing an awesome cover of Dion's "The Wanderer". Don't do a lot of live shows cuz they put an awesome amount of work into the production/performance. See them if you can!

I.B. is the newest punk super group. featuring members from **PTL. NITWITS** and a former **RED Nº9** member.

KRUPTED PEASANT FARMERZ had a five week tour of ex-Czechoslovakia as well as a less successful U.S. tour. It is said that they currently can't make up their mind as who to kick out and who to keep in the band. Their newest line up includes Andy ex-**SCREWFACE/COLLATERAL DAMAGE** on drums.

The members of **MOHINDER** have a 7" of their own and are also in charge of a distribution called Unleaded (PO Box 1333/ Cupertino. CA 95015).

NITWITS just got out of recording at House Of Faith to do a new 7" and a split 7" with **MOHINDER**.

PTL are extending invitations for new members and a place to practice.

The rumors that **RED Nº9** were going to be on Lookout Records turned out to be false. A new 7" is expected by them soon.

RAGGEDY ANNE is an all-girl band of 14 year olds out of Palo Alto who are working with **TOURETTES**. helping each other set up shows.

SLIP from San Jose play some really good stuff.

SPIT MUFFINS are a more down-to-earth San Jose band with a great female singer who can belt out vocals like Lemmy of Motorhead or croon a ballad with Matty Luv.

STAG got kicked out of their 10th St. house so there won't be shows there anymore.

Venues: There's a new cheesy bar called the **Red Light District**. Not sure how long they will last as they're lax on checking I.D.'s.

The Sunnyvale Music Club continues to try and put on shows despite lack of halls.

There have been shows at the **Cupertino Library**.

Zines: ***Booby Guts*** is a silly zine about silly thoughts and silly things to do (5641 Lilac Blossom Ln/ San Jose. CA 95124). It's available for one 1987 penny: stamps are appreciated. ***Pretty Girls Make Graves*** hasn't been seen in a while. at least not by me. It always has cool points of view and a couple of good articles (1548 Blaney Ave/ San Jose. CA 95129). ***South Bay Disposal*** is ***Cometbus*** without road trips. You can get it for 2 stamps from (Tim/ 1179 Matterhorn Dr/ San Jose. CA 95132). ***Monkeynut*** is a zine put out by some folks in **MOHINDER**. ***City Revolt*** is a magazine for punks who hang out at bars. It has an occasional informative article and spoutings that sometimes get my teeth knocked in. 817 North 2nd St. Suite A/ San Jose. CA 95112. Free in the Bay Area. $1 otherwise.

SANTA CRUZ

JOHNNY PEEBUCKS & SWINGING UTTERS are dropping the Johnny Peebucks part of their name. new vinyl out On Quality Of Life. Other Santa Cruz news: a comp LP is out. Other Santa Cruz bands: **IT. SPACE BOY** (ex-**BLAST!** an insane noise concoction with an awesome drummer. Describe them as "Henry Rollins backed by **NEUROSIS**). and **BAKA MONO** (whose sing Eiso does ***Baker's Dozen*** zine). **CARA DE NADA** were from Aptos and moved to SF.

STOCKTON

The **KNOCKOFFS** are from Stockton. featuring Tom from **CAPTAIN NINES AND THE KNICKERBOCKER TRIO**. they have one of the swankest rides around—a crazy 70s cruise mobile with the fins. with the top sawed off into a convertible. spray painted into a sort of "Knock-off Mobile". They have a new 7" out. Stockton is also having shows at a pizza joint called **Pepperonis**.

SACTO

BANANAS is the newest incarnation of Mike and other people from **HORNY MORMONS**. and despite a 7". their live appearances have yet to be as prolific as the **MORMONS**.

BUREAU OF THE GLORIOUS sound a bit like Pitchfork. with a female singer.

THE DRAGS. a two chord punk rock band from Sacramento. are breaking in a new line-up.

THE LIZARDS are still crawling around with that famous guy Hal on drums.

LOS HUEVOS is a really garagey. Angry Samoans-type band featuring Ed from **POUNDED CLOWN**.

PEL KELLYS are kinda noisy. like a cross between K Records and B-52s.

PIVOT are still trying to break up but playing every benefit that comes up.

POUNDED CLOWN released their own 7" recently and now are up to six to eight horn players depending on where you catch 'em. The place to catch 'em is Old Ironsides. where you're guaranteed singer Dave will be decked out in finest "That Girl"and Nancy Sinatra getups.

SEAPIGS are also self-releasing a second 7".

UP TO HERE have a new 7" on **Eating Blur**.

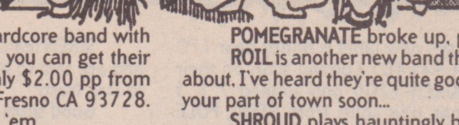
TIGER TRAP broke up.

PLEASANTON/CONCORD

Bands: THE DREAD. ANAL MUCUS. THE ABORTED and **TOTAL FUCKED**. three of the Bay Area's most appreciated and understood bands. appear on a compilation 7" dedicated to their home town and titled *Straight Out Of Concord*. **THE DREAD** are also supposed to have an LP on Selfless.

SECOND COMING. with members of three former bands (**BREAKAWAY. TYRRANICIDE. YELLOW SNOW**). spanning 8 years. people seem to crawl out from under rocks for a show. They will have a 7" out on Chapter Records. but are not a straight-edge band. As Joey joked. "that's just a marketing ploy we use."

Scene reports



YOUR MOTHER (4150 Garatti Ct/ Pleasanton, CA 94566) average age of 17, they may claim to suck, but they've been together for three years and are very dedicated, and can jump really high. In fact, Craig recently turned down UC Berkeley and UCLA just so he can dedicate more time to punk rock and jumping.

SCROTAL EARRING is a hardcore/metal band who only get worse with every show they play. Their first show was awesome. They do have about 8 minutes worth of great songs. A tape will come out soon. (PO Box 1944/ Pleasanton, CA 94566)

Venues: There is a really cool bar here called **Hap's** and every Wednesday we invite a bunch of punk rock bands out here to play, everybody gets drunk, we jump around, people get laid. It's a lot of fun. Shows are always free and beer is only a buck so it's almost more like being at a party than some club. Donna, who owns the bar, and Rick, her husband, have been extremely cool and make Hap's a place people like to come back to. There is also Rhonda who lends her PA, and Todd McNeill who lends his time and thousands of dollars worth of equipment to come out and do sound every week.

Zines: *The Probe* №3, came out with a double 7" featuring **ALL YOU CAN EAT, FUCKBOYZ**, Legendary Lunch, **LIQUID COURAGE, LURCH**, and **YOUR MOTHER**. ($6 ppd to Aaron Muentz/ PO Box 5068/ Pleasanton, CA 94566)/ (510) 278-9946.

FRESNO

Howdy from Fresno, Calif. where there are absolutely *no* vegetarians or vegans here. None. This lifestyle was outlawed by our current mayor as being counterproductive to our agricultural (cattle raising) heritage. Most everyone is fat, as thin people are suspect. "Green" people are the new objects of bigotry and taunts of "go back to Berkeley ya tofu-eatin' squirrel-kissin' greenie" are commonplace. Closet liberals affix Rush Limbaugh stickers to their bumpers with velcro for easy removal when out of town. Bush is still president here. Drivers licenses are awarded by a lottery-style drawing, no testing is involved.

Bands: CAPITOL PUNISHMENT played another "CP is here to stay again" gig, following their original line-up reunion shows. New LP is out, with new (old) singer Jimmy.

Riot-inspiring clowncore gods **CIRCUS BOGUS** have a coloring book out. Gotta love 'em. A cassette tape for sale, too...

CLOCKWORK is an energetic hardcore band with an affinity for "cheesy metal covers". you can get their high-quality studio demo tape for only $2.00 pp from Aaron or Dustin at 849 E Hedges/ Fresno CA 93728. Nice guys but don't talk politics with 'em...

Another band plugging away as a three piece for awhile are funk-thrashers **DISPOSABLE NONE**. It seems their singer was put in the hospital from wounds & broken ribs inflicted by *four* cops, who then put him in jail for "assault on a police officer". Ever the troopers nonetheless, **DISPOSABLE NONE** will still gig, look for them to record several songs soon...

E IS FOR ELEPHANT has been playing so much between here and S.F. that they forgot which of the two cities they live in. They've recently returned from there, proud parents of a new CD (part studio, part live).

GROWND is a buncha young, happy kids who play melodic punk and are expected to hit it big when they grow up if they keep at it, according to those in the know...

I MADMAN is still sitting around stunned after receiving an allegedly not-nice "cease and desist" letter regarding their name. It seems some guy somewhere wrote some book called "I, Madman", saw the band's name, and got mad. Oh well. Maybe he'll get over it.

THE KNAPSACKS are a new band helmed by the legendary Joe Leggett Jr., vocalist extraordinaire late of **CAPITOL PUNISHMENT** and and Ventura County's **THE CADAVERS**. Joe bills the band as being "unoriginal retro-punk with a surf/cross-dressing slant". Joe also helms **Beat's Me**, a way-cool Boho-Java hang out in the Tower District featuring great wacky art, live music, spoken word, big overstuffed couches, literature and the best damn mocha this side of Hershey, PA.

Missing in action: Humor-rock kings **THE NEANDERTHALS**. Broke up? Reformed? rumors fly! No one seems to know! Clue please!

Tower District faves **THE PANSIES** play loud and often, and have another demo out. This mix-of-everything band features tha gangsta rap vocals of ex-**CAPITOL PUNISHMENT** drummer Tim (also of **BIG BUTTER, GARGAMEL**) blending smoothly with "Debbie Harry *wishes* she sounded this good" Jen's harmonious melodies. Oh, yeah, and Mike on guitar. Sorry Mike.

PASTE has a CD out on New Red Archive/Great Big Kiss. Two of **PASTE**'s members are also in **HEAVY 14**, promising "Black Sabbath meets The Hypnotics psychedelia". Demo tape soon.

POMEGRANATE broke up, people are sad.

ROIL is another new band that I wish I knew more about, I've heard they're quite good live. Look for 'em in your part of town soon...

SHROUD plays hauntingly bee-yootiful goth dirge and are recording a CD (Lydia's voice could melt a crystal snowman).

SLUT VINYL is still pounding out their gut-punching HC assault and boast new member Megan (**FROZEN GREEN, SHROUD**) on bass. They also have a 7" out and are great live.

SCOWLSCURF lost their singer, turning into a three piece, and became **BURNING SENSATIONS** and no, they only *look* like Nirvana, they actually sound way cool. Love that Bud guitar. They got a 7" out.

The other two **PASTE** members are in **SNAIL** and have a CD out.

Chaos theorists **THE WILLIES** promise "scary hardcore" or something like that and are de-composed of Harvey & Willy (more **CAP PUN** casualties), Megan (**SLUT VINYL**) and Johnny Heathen (ex-**KONDOM NATION**). The newest pretenders to the GG Allin throne, **THE WILLIES** will roll around, onstage, in used bubblegum. Yuck.

Hiding: trash mavens **PLAGUE MOSAIC** (peniscore!) and "we never rehearse" celebs **SOCIAL YOUTH**. Bands rumored to be lurking on the horizon: **FCP** and **MONSTRO**.

The recent one-time-only reunion of three legendary local hardcore greats for one awesome show was way cool: **S.A.D. BOYS, HARSH REALITY**, and **BURNIN' BOB AND THE BIG BOYS** at the Cadillac Club, opened blisteringly by **I MADMAN**. If you missed it, you blew it, loser. A frenzied good time was had by all except the paddy-wagon cop ("Ed") who stood outside, bored. Had the cops shut the show down, it would have been just like 1984 again! This was an all-ages show at what was until then an 18 and over club

Promoters: The above show was deftly pulled off by local hardcore promoter and savior **Jon "Little Jon" Hanks**, who is also responsible for Punk Rock night at the Wild Blue— low door, dollar beer & well drinks

Also still promoting great gigs hereabouts is **Paul "Paul" Cruikshank**, who runs **Ragin' Records** new & used punk rock/alternative CDs. Ragin' coexists peacefully in the Tower district with nearby **Spinners Records**, which carries lotsa new, used, and collectible vinyl. Check both places for low prices and recordings by local bands.

ITALY

Ciao, we're Giampaolo & Inti from Rome. It's been so damn long since an italian scene report was last printed, and actually we're not gonna do it! Being very busy with our full-time jobs and being lazy to boot, we decided not to cover the whole italian scene (it would take too much time), but only to focus on the scene of our town, Rome!

During the last 3 years there's been a resurrection of the Roman HC scene, focused around a bunch of new and old scenesters known as the **Roma Crew**, that has given this town a new enthusiam, with a lot of things going on, such as new bands, labels, and shows set up on a regular basis; we've got to a point that at local bands' gigs no less than 100-150 people show up, and when a foreign band is on the bill the turnout is even higher. The Roma Crew is no such thing as a football team/jock bullshit, just a group of boys and girls willing to build something positive in our city, without any scene-separation mean. Yes, most of us are Straight Edge and Vegetarian/Vegan, but that's just a matter of personal choices, by no means we are biased towards people with different attitudes - actually, most of the times "people with different attitudes" are biased toward us, but that's another whole story... Of course, being Rome such a big city, with a lot of art and history, what we're gonna cover it's just a little part of what it offers: the Hardcore scene. So, just remember that, if you're visiting over here, there's so much more to be interested in than just the HC scene, OK? Anyway, here it goes:

Bands: GROWING CONCERN, active since 1989, they're the leading force of the Rome HC scene, with over 60 shows and a small european tour to witness it. They play raging, emotional HC in a Turning Point/Y.O.T. style with originality, and their discography includes: Hood Crew demo (1990), What We Say 7" (Break Even Point 1991), Disconnection 12" (S.O.A. 1992) and a CD on La Bande A' Bonnot combining the 7" and the 12" stuff plus some outtakes. A new european tour is planned for December and so is a new 7' on S.O.A.; they're not a Straight Edge band, even though some bandmembers are into that. **EQUALITY** is a band that includes 2 members of G.C., and plays slow, metallic HC in a Quicksand/Burn vein, with deep, emotional lirycs. Check them out on a split 7" with By All Means (Green 1992) or on their 4 track 7" on Break Even Point. **OPEN SEASON**: four Straight Edge/Vegetarian guys formed this band in 1989 under the name of One Step Ahead, and are a well-established reality in the roman HC scene. Musically, they're a mix between Integrity and New Jersey style, and their live perfomances are always energetic and fun. Check them out on their debut 7" on S.O.A. called "1989-1991" wich includes songs written during that time. Also they appear in the "Intolerance" 7", an anti-racism/fascism compilation out on Aaargh!...

Some new HC bands that have just played their first gigs are: **TIME BOMB** (Infest/Integrity sounding S.E., a demo out and an upcoming 7" to be released on S.O.A.), **CONCRETE** (Downcast/Born Against/Helmet-styled HC, a demo out), **EVIDENCE, OPPOSITE FORCE** (S.E., a demo out), **STUDENT ZOMBIE, SPAWN** (a cross between Shelter and the early crunchy Cro-mags style), **COMRADES** (wild noise a la Infest/Crossed Out with a very particular stage concept, they get on stage with hockey and sky masks and their shows start out with them pushing people in the crowd and handing out strange flyers)... most of these bands are gonna be on an upcoming 7' compilation on S.O.A.. Also active in town are 2 cool bands called **GAS** and **SENZA BENZA**, who play Pop-Punk in a Hard-Ons/Chemical People/ Ramones vein; **SENZA BENZA** just released their second LP, which is on CD only and left for a whole month of

COMRADES

STUDENT ZOMBIE

SEPARATION

Italian shows, and **GAS** have an LP out. The biggest name in the Roman underground scene is by all means **ASSALTI FRONTALI**, a Hip-Hop duo full on D.I.Y., coming straight from the squat/political scene, uncompromising (they mostly play just squat shows and refuse any compromise with the media), whose debut LP *Terra di Nessuno* has sold so far over 10.000 copies; one of their songs is the first track on *Sud*, the new movie by the Oscar winner Gabriele Salvatores. Since it was going to be pressed by a major label, their songs dosn't appear on the soundtrack LP.... Their bloodbrothers **AK47** (a 4-piece Hip-Hop band), on their same ultra-left wing political line, have released a 12" dedicated to Silvia Baraldini (an Italian woman who's been convicted in the USA for 10 years now without having killed anyone, but because she was/ is a political anti-capitalism activist). The live performances of these two political Hip-Hop acts draw a wide audience, up to 2.000 people some times! Also in Rome there's a big Redskins scene, with a band called **BANDA BASSOTTI**, with an LP out on Gridalo Forte, that also put up shows of political bands as well. The last two bands we'd like to drop in this list are: **BLOCK OF FLATS**, a political punk band that plays melodic stuff and has a self-produced LP out, and **LE BAMBINE CATTIVE**, an all-grrrl pop-punk trio with a 7" out on Helter Skelter. About all the records/CDs of the bands mentioned above can be purchased by mail from the labels or from the record shop La Bande A Bonnot. Some addresses: G.C./Equality/Freefall c/o Gianni Pantaloni/ via C. Ferrata 23/ 00165 Roma - Open Season c/o Riccardo Rottaro/ via Brunelleschi 9/ 04011 Aprilia (LT) -Time Bomb/Evidence/Opposite Force/Spawn c/o S.O.A. Rcs - Concrete c/ o Tommaso Garavini/ via Moricone 23/ 00199 Roma - Assalti Frontali & AK47 c/o Disfunzioni Musicali record shop - Banda Bassotti/Gridalo Forte Rcs, ph. and fax № int. code · (0)6-44 50 615 - Block Of Flats c/o Riccardo Romani/ via Monte Cervialto 56/ 00139 Roma... (Ooops! Last minute notes: **SPAWN** broke up after a secret last show and plan to reform with a whole new line-up... **EQUALITY** broke up even if they plan to play a last show someday, members of this band are now in the all-stars brand new incarnation of **GROWING CONCERN** wich are going to tour Europe also with the add of the infamous Body Suave D. on second guitar... **FREEFALL** is basically **EQUALITY** with a new singer, but they just played one show so far and it dosn't seem like they are ever going to be a real band...)

Labels/Distributors: Scream Of Anger, also known as **S.O.A. Records** is a D.I.Y. label run by Paolo. Into S.E., Noise/Grind Thrash stuff, and all that's raw and brutal. He's always seeking new bands, so if you play in a Infest-meets-Larm-type of band, mail him your demo. He also run a death/grind label called **Sacra Sindone** and a small mail-order/distribution. He's into trading as well... **Break Even Point** is a label run by the old-time scenester Giuliano and helped by some Roma Crew people as well. He's interested in all kind of HC, from S.E. to Emo, etc., if we like your demo you'll be on it! B.E.P. has released stuff from such bands as Lifetime, Slap Of Reality, Endpoint, Down By Law, Grin, Groundwork, Sunspring, Lazy Susan (from the U.S.) and Growing Concern, Equality, Think Twice, Destitutes (from Italy), so you know by now that it's a nifty label... Break Even Point, via Vallebona 28, 00168 Roma. B.E.P. is a subsidiary of **Helter Skelter**, a label that puts out various styles of alternative music, from Silvya Juncosa to XchorusX, and are also one of the main indipendent music distro in Italy. Every band/label willing to have their stuff distributed all over Italy should contact Helter Skelter - they trade too - they carry almost all the independent italian releases, and are able to deal with labels/shops/distributors worldwide. Only, everybody in the scene has something to say about them... but I think they just have the usual good and bad of all the independent dealers, so judge by yourself... Helter Skelter/ P.le delle Provincie 8/ 00162 Roma; ph. 39 6 42 85 25, fax 39 6 42 93 48....

Record stores: when in Rome, don't forget to pay a visit at **La Bande A Bonnot**, the best place in town where to find Hardcore stuff from all over the world, and all alternative styles in general. They do some mail-order as well, put shows up and release records as well; run by some old (old!) time scenesters,the guys who work there will also enlight you on all the gigs in town. This shop is also a meeting point of some of the Roma Crew people on saturdays, from 6 P.M. on, so see you there!... La Bande A Bonnot/ via Valsassina 3/ 00141 Roma/ ph.№ 39 6 81 70 403, fax 39 6 81 70 404. Another record shop with a wide selection of Hardcore is **Disfuzioni Musicali**; check out the flyers on its outside walls to see if there's a gig on the way.... Disfunzioni Musicali/ via Degli Etruschi 4 / Roma... There's a film developing shop near the central Termini station who's run by a nice guy who likes HC, so you can also buy HC/Punk/Death records and CDs there, and develop pictures! Also he can give you info about shows and stuff; it's pretty easy to find since it's near the main rail and subway station Termini... **Fabio**/ Ottigo G.P.42/ via Varese 42...

Venues: In Rome there are about 10 and more squats, active in every form of art (cinema, music, theatre, graffiti, etc.); almost all the squats are run by extreme left-wing activists, and all their activities are on D.I.Y. ethics. The main Rome squat is **Forte Prenestino**, a huge fort from the XIX century that is a well-established punk reality in town. They set up gigs with no tickets to pay, only a donation at the door is due (like in all the gigs held in squats...), generally around $2. The band that they book are usually Punk ones (lately D.O.A. and Spitboy have played there), not much Hardcore, and *no* Straight Edge for whatever dumb reasons... The Roma Crew organizes local bands shows called the Hardcore Blowouts every now and then, and also foreign bands shows; these used to take place in a squat called **Blitz**, but after a "communication breakdown" between the Crew and the squatters at a recent Equality/Concrete/Man Lifting Banner gig, the Crew's shows are now held in another squat, the **Breakout**. All these shows are non-profit/no-violence/no-bouncers/100% fun... The major Hardcore (and Underground in general...) shows are held in a small club called **Circolo Degli Artisti**, a place that usually works as Alternative Rock/Rap/Reggae disco. All the "big" HC touring bands, like Agnostic Front, Down By Law, Sick Of It All, Quicksand have played there. The doorprices are usually kind of low, even if you have to pay for a membership card, and it's a cool place to hang out even on "regular nights"; the entrance is free, by the way. Aside of these places there's a whole lot of squats that organize all kind of stuff once in a while, and some way-expensive clubs who does all the "big" Indie/Rock/Hip-Hop acts, if you care... If you are in Rome and want to know what's going on in town (not only HC-wise) we suggest you to buy the local edition of the newspaper *La Republica* on Thursdays, 'cause it contains a weekly paper called *Trovaroma* that lists all the events happening in town (art, music, theatre, etc.), and also acknowledges some of the squat events...

Promoters: every band interested in playing in Rome should get in touch with **La Bande A Bonnot**. They set up gigs both in squats and in clubs, and are very fair and honest. If you are a cool HC band and they should not be able to get you a gig, they will let us know, and it will be the **Roma Crew** to organize your show; we can usually guarantee not a big amount of money (around $2-300...) due to the donation-only policy of the squats, but surely plenty of vegan/vegetarian food, a warm place to stay

& showers, lots of sightseeing & hangin' out, and a fun show, probably the best you can get in Italy...

Miscellaneous: the public transportation system in Rome is not that bad, and by subway and buses you should be able to get in every of the places mentioned in these scene report... you have to buy a one way trip ticket for every subway ride (around 70¢) or a whole-day bus/subway ticket for almost $2. Actually you can scam your way in on buses pretty easily, but... You can buy food and beverages from a lot of grocery stores, but try to avoid every shop on the strict downtown/touristic area for they are way overpriced... Buying directly bread from bakeries, fruits and vegetables from fruit stores and so on is suggested, for they are pretty inexpensive. Rome is also full of spring water fountains, there's pretty much one at every corner. That will save you a lot of money (and your health!) from buying soft-drinks and stuff. Almost all the vegetarian restaurants that I know of are way expensive, and the same goes for health food stores... you can find soy-milk now in a lot of grocery stores and supermarkets, tho... Rome is also, after Naples, home of the best and most inexpensive pizza ever. There's a pizza by-the-weight place almost at every corner and there you can get a lot of different kind of pizza, even vegan ones! Also there's a lot of pizza restaurants and they are also kind of inexpensive as well; but remember, always try to avoid buying food or eating near touristic sites... Oh yeah, for all of you who want to visit some churches or religion-related buildings, remember that you are not going to be allowed if you are wearing shorts or "improper" clothes, so behave yourself !?! Museums have always weird opening times and some of them are kinda expensive, like the huge Vatican Museums (even if they are for free during the last sunday of each month). You can get anyways all kind of touristic information and about cheap places to stay and/or train/flight informations from one of the many youth travel centers, the main one being the CTS, via Genova 16 - near via Nazionale... Almost all of Rome is kind of a mellow town; it's not that dangerous to walk by yourself at night in the downtown area, and it's also kind of like the same even in the neighborhoods on the outskirts... I mean, it's nothing compared to the danger of walking in every big town of the U.S., but that's another whole story I guess...

Fanzines: after the demise of the legendary ***Scream Of Anger***, done by the infamous Paolo of S.O.A. , it's been a long time since we got a 'zine here in Rome. There's a independent music monthly magazine called ***Blast!*** which you can find in a lot of newspapers shops all around Italy, that's based in Rome. A lot of Rome scenesters writes for that magazine, wich covers a lot of HC/Punk stuff as well. They do reviews, so send your records/demo/'zine to Blast! magazine, via E.Q. Visconti 20/ 00193 Roma. Inti(g) the SXE murderer is supposed to put his own 'zine out by the end of the decade, though... so does Jana... (last minute note... A "European Scene-only" issue of ***S.O.A.*** 'zine is on the way, supposedly it's gonna come out with a 7" comp as well.)

Well, we know that this scene report is going to be kind of like not complete or whatever, but we just have so little time... don't get too angry, at least we're trying... love, Inti & Giampaolo.

Inti Carboni/ via Del Boschetto 104/ 00184 Roma/ Italy; Giampaolo Billia/ via F. Verospi 3/ 00151 Roma/ Italy.

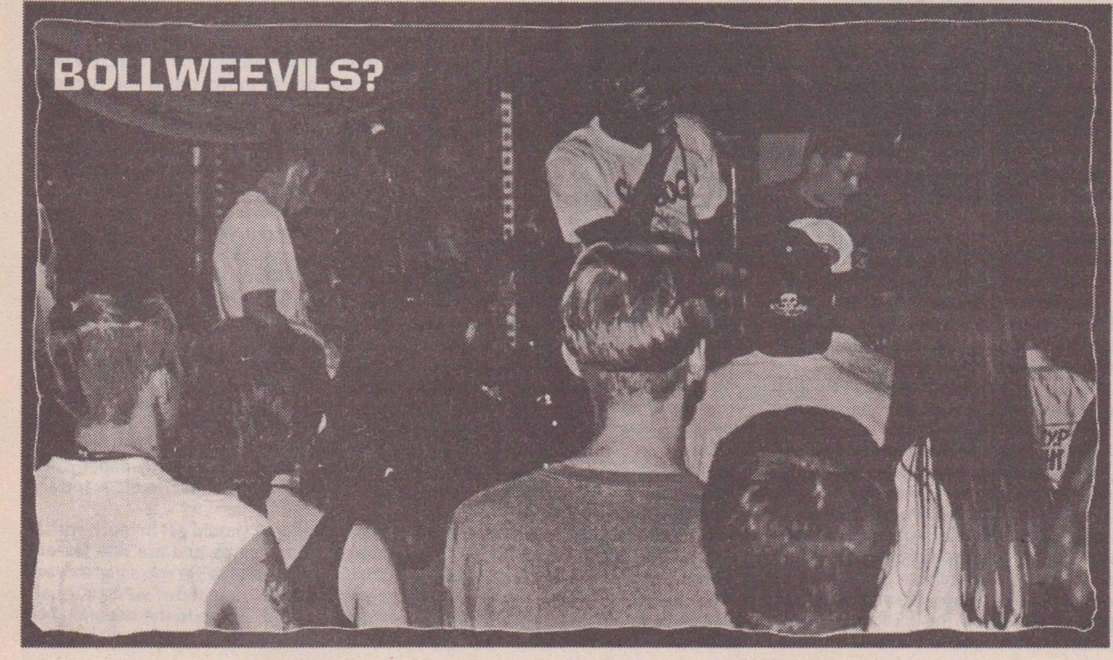
ILLINOIS

THE FIGHTERS

There hasn't been a Chicago scene report for awhile, and the one's that have been done haven't been too inclusive, so here is my first stab at what is going on around here.

Bands: It seems like millions of bands keep popping up all over the place. **THE BOLLWEEVILS** have a new 7", Chicago E.P. out on Dr. Strange records with an album to follow soon. **88 FINGERS LOUIE** have a new 7" coming out on Fat Wreck Chords. Both **THE BOLLWEEVILS** and **88 FINGERS LOUIE** will be touring this summer. **FRICTION** is still around and has a new lp/cd coming out on Allied Recordings. **THE VINDICTIVES** are restructuring and are also locking themselves in the studio for ever to record for tons-o-releases. One of those will be a full length on the famous Lookout record label. **THE VINDICTIVES** don't ever seem to play out so hopefully being on a label will force them into doing that. It seems that a lot of Chicago bands are signing to California labels. It must be that Billboard article.

8 BARK just released a new full length titled Scam, on Underdog. They're going on the road for four months of non stop touring but knowing their luck, I'm sure the van won't make it. The **GEEZERS** have released their debut 7". This is the punkest 7" of 94'. If you like really raw old school punk, I would buy this. Also coming out of the old folks home is **NO EMPATHY**. Their new album on Johanns Face records is selling like hot cakes. Marc Ruvolo and Ben Weasel's feud is on the upswing, which makes the hit Ben Weasel don't like it, take on a whole new meaning. **LOS CRUDOS** have been playing out a little lately, and thankfully the rumored break up didn't happen. I think that they're going to be on a bunch of split 7"'s and have a live record on Selfless Records. I heard that some people were complaining about the Selfless thing because it's distributed by Dutch East. All I have to say to those people is GET A LIFE!!. This isn't Atlantic or even Caroline were talking about. I haven't heard of much else going on in the south side area except I know **MOB ACTION** has been playing a lot to support it's 7" on C.S. Productions record label. **LUNKHEAD** is another band that are playing more since the release of their 7", Polly Wally Crappy, on Beer City Records. Look for a split with them and **NO EMPATHY** soon. **APOCALYPSE HOBOKEN** have a cd coming out soon and the stuff they're playing sounds cool. They also have an anti Ben Weasel song. That makes about four bands with anti-Weasel songs. Maybe a comp???. Speaking of the Weasel boys, **SCREECHING WEASEL** recently released their new album, Anthem For A New Tomorrow. It is their best in a long while. Rumor has it that they won't be playing many more shows. Too bad because it would be cool to hear these songs live a couple more times. Last but not least, some cool new bands out there playing punk. **THE FIGHTERS**, the most improved band of the year. **WINEPRESS**, a regular pop punk fiesta. And **THE MUSHUGANAS**, these guys are making GG Allin turn in his grave. Look for 7"'s by all these bands soon.


BOLLWEEVILS?

Record Stores: One thing Chicago can boast about is it's fine selection of record stores. **Reckless Records** on Broadway and Belmont has just about everything you could want, plus lots-o-used records. **Blackout** on Southport is a cool record store that has stuff you wouldn't find elsewhere. Also it's by the cool Music Box Theater which recently hosted the GG Allin documentary *Hated*. **WaxTrax** on Damen and Milwaukee sits in the Wicker Park area, where the hippest of the hip hang out. They had moved and were closed for awhile, not too much cool stuff anymore. Lastly is

scene reports

88 FINGERS LOUIE

has a double 7" comp out called *Picking More Daises.* **Rocco Records** will be releasing a new **FIGHTERS** 7" and also a split 7" with **THE BOLLWEEVILS** and **88 FINGERS LOUIE** doing covers by old Chicago greats like **NAKED RAYGUN** and **ARTICLES OF FAITH.**

Places to hang out: Everyone seems to be hanging out at Denny's. It is not uncommon to find your favorite Chicago Punkers hanging out. Also Lucky Dog in Melrose Pk. has the best darned hot dogs ever. In the Wicker Park area, Quimbys Queer Store is awesome for their magazines. They have everything. Also Earwax has a cool combination of a record store and coffee house. It's a cool place to kick back and hang out.

Venues: The places to have shows here are dwindling. Underage drinking killed **McGreggors**, the now famous Dummyroom incident killed **Isabelles**, (although there is talk of resurrecting it), and now **No Palace Studios** is gone. So what we have left follows... Marc Ruvolo is booking shows at **The Wrigleyside**. These have been greatly attended recently. It's always on Sundays, about once a month. It's only $5.00, and contrary to some, Marc is totally cool with the money. **Off The Alley** in Homewood, (a south suburb of Chicago) is really cool. Both The Queers and Jawbreaker will be playing there. Ryan from **WINEPRESS** books the shows and always works his butt off for a good turnout. There was a skinhead problem, but it is being dealt with. There seems to be an increase in skins all over. Especially the Nazi variety. Hopefully this isn't a sign of things to come. Martin of **LOS CRUDOS** is booking shows at **The "A" Zone** on Division St.. It's pretty new but Martin is a pretty responsible guy, so I'm sure it's cool. The **Elmhurst Y.M.C.A.** is also booking all-ages Saturday night shows. I'm not sure if they're just doing local shows or not, but it's usually a good turnout. Lastly, Jim Becker has been having awesome shows in his basement, thus earning him the name Jim Basement. There is an average turnout of 50 people. Propagandi played there and it was real cool. Also **NO EMPATHY** just did a show there too. Jim is also going to be taking over **Go Deaf Records.**

Zines: Lastly are some cool zines to look out for: ***Underdog Zine***, now that they have ads and are on newsprint, could become a good resource guide. They also have awesome stories and articles too. ***Panic Button*** zine, this is Ben Weasel's zine, and also it's among the best. I'm sure you read Ben's column so you know he can write. Plenty of neat reviews and opinions, and I hear he is letting other people write stuff too. Could be Chicago's own MRR. ***Ebbl Zine*** is scenester Paul Keller's creation, simply put, the most entertaining zine in Chicago. ***Dumpsterland*** has a cool punk calendar out and will have a new issue out soon to. ***Speed Kills***, a combination car-punk zine is well done and it covers a lot of that Touch and Go stuff which I personally dig. C.S. Productions, ***The Struggle***, keeps promising a new issue. And Jason Fighter's ***No Shoes, No Shirt, No Service*** should have a new issue out now too. Tail Spins is an ever improving zine with varied Chicago music coverage. Rounding out the zine stuff is ***Nice Slacks*** zine which covers music wise, the same stuff as ***Speed Kills***, but with funnier reviews.

Well that's it. I hope this wasn't as boring as most of the scene reports I've read, (which it probably was). But at least it was informative. Take Care, Ken Weevil and Joe 88 Fingers. Contacts: Dave Dumpsterland/ PO Box 267873/ Chicago, IL 60626-7873; Rocco Records/ Jason Mojica/ (708) 863-7758; Rotz Records/ 17 N. Elizabeth St/ Chicago, IL 60607-1911; Marc Ruvolo/ Wrigleyside/ (312) 226-0957; Shakefork Records/ (708) 369-9373; Martin, LOS CRUDOS/ (312) 927-8707; Tod Page/ APOCALYPSE HOBOKEN/ (708) 304-8333; Dummy Room/ (312) 226-0678; Ken Weevil/ BOLLWEEVILS/ (312) 267-5997; C.S. Productions/ PO Box 29556/ Chicago, IL 60629; Joe/ 88 FINGERS LOUIE/ (708) 344-6381; Brian/ OBLIVION/ (708) 544-5985; Basil Shadid/ Further Beyond Records/ (708) 852-8224; Jack/ GEEZERS/ (312) 486-8536; Panic Button/ PO Box 62/ Prospect Hts., IL 60070; Speed Kills/ PO Box 14561/ Chicago, IL 60614; Off The Alley/ 1806 Dixie Hwy/ Homewood, IL 60430/ (708) 798-0222; Underdog Records/ (312) 772-4545; Reckless Records/ 3157 N. Broadway/ Quimby's Queer Store/ 1328 N. Damen.

The Dummyroom, Joey Vindictive's records store. You'll always find plenty of action here, (Just ask Mr. Think). This is fast becoming a really cool record store. Good records for cheap. The downside is that it's only open on the weekends, but you can always find punk celebrities, like Joey himself, hanging out.

Labels: Besides the **8 BARK** and **GEEZERS** records, **Underdog** has put out a **GAUGE** 7" and a **CAP'N JAZZ** 7". Unfortunately because of MRR's new review policy, you won't be hearing about these releases much. And although they aren't exactly 100% stylistically punk. The both have a punk rock spirit about them, especially the **CAP'N JAZZ**. Johanns Face records will be putting out an **OBLIVION** LP/CD soon, which should run circles around that **SMOKING POPES** release. Look for **OBLIVION** touring as well. **Shakefork's** *It's a Punk Thing, You Wouldn't Understand* comp. is doing well and a new comp is in the works. **Rocco Records** and **Further Beyond Records** teamed up for a cool Christmas compilation. Bands like **THE BOLLWEEVILS, 88 FINGERS LOUIE**, and **THE FIGHTERS** cover their favorite Christmas songs. It got radio play on some of the bigger alternative stations. I guess you have to be a novelty to get air play. **Further Beyond** also

FUR

When you think of Sioux City, you think of cows, crash of United Flight 232, and Punk Rock. Ask any number of kick-ass bands who toured the midwest and they'll say Sioux City is the coolest cuz we all dance and totally love the bands. Our old place, **Kings Kourt** is closed now due to a condemned building but a new place called the Cattle Club is just ripe for an explosion at 1013 West 7th S/ Sioux City, Iowa 51103.

Sioux City has more than enough bands like **SEPTIC TANK**, a crude high school band that is at the very core of punk with songs like "I'm an Outcast"; **SAND PAPER**, a hard hitting industrial band; **FUR**, who claim themselves as being two friends and two drunks; **DISTORTED FANTASY**, an over played alternative band; **NEUROTIC DELUSIONS**, even in their home town aren't talked about enough; **MAKE BELIEVE BOYFRIENDS** smash their breakfast dishes on their tape; **SHALLOW**, a band thrown together in one practice, had no clue on stage; **BLUE FINGER**, a sad mix of Helmet meets Pearl Jam; **PLEADS OF INSANITY** was five guys 14-16 years old who were pissed 'cuz they weren't allowed in public places and skate board wheels are too small; **THE DELINQUENTS** were a band from Onowa (40-miles south) and were a cool band with songs like "Grease Shop" and the ultimate jock bashing tune, "Football's for Fags"; **CRODSS ID** is pretty hardcore to boot; **KIDD DEATH**, a disbanded group with fast hardcore punk with vocals similar to Jello Biafra's, leaving a pleasant aftertaste; and **SYPHILIS**, the scariest, most demented band for over 500 miles in any direction (they were to play with G.G. Allin in Joplin, MO but G.G. smacked the singer James Fitzgerald and stole all the money and left town without ever playing.).

If you're are coming through and want to play in our fine city contact either Pete Philips or Dave Janson at the Cattel Club (712) 258-7438 And if you want recordings by Kidd Death, Syphilis, Fur, Delinquents, Pleads of Insanity, Blue Finger, Septic Tank, Make Believe Boyfriends, or Distorted Fantasy, write me. Ryan Meyers/ 324 S. Ridge Dr/ South Sioux City, NE 68776

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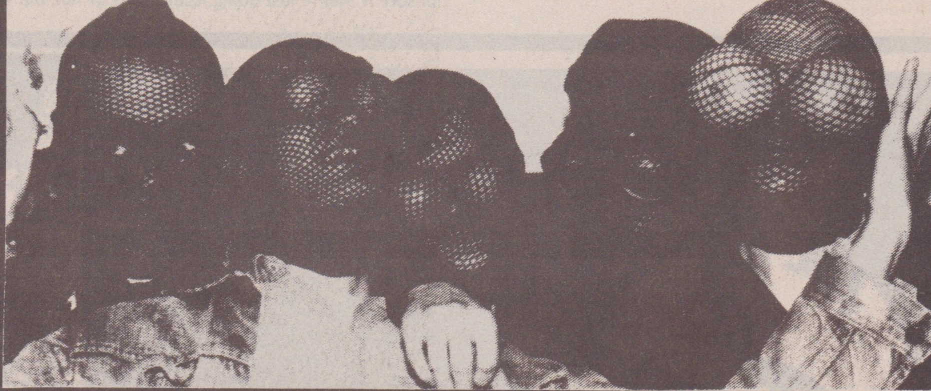

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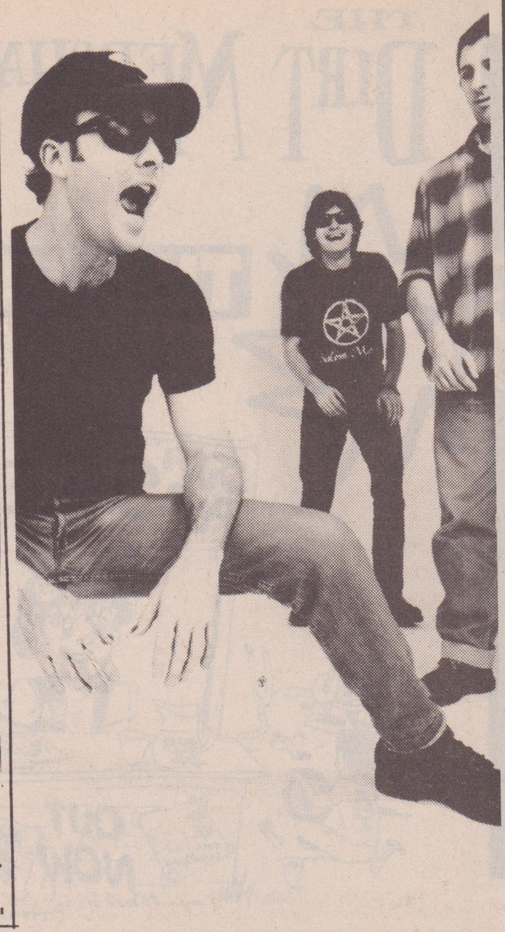

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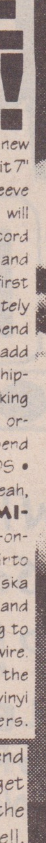

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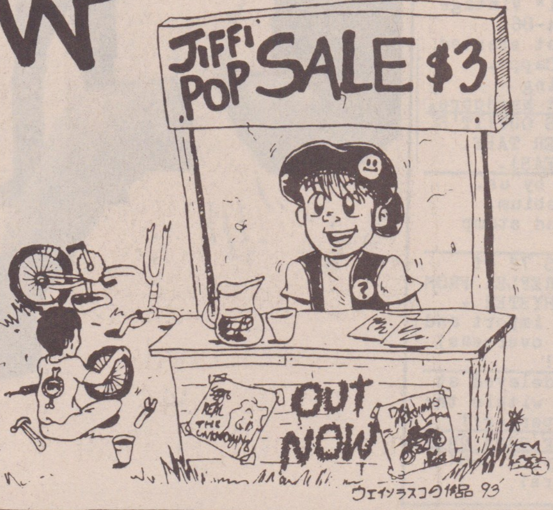

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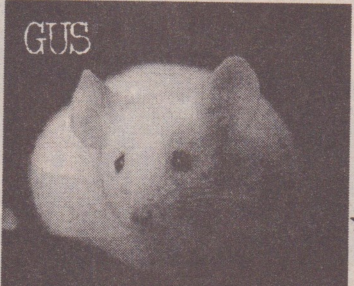

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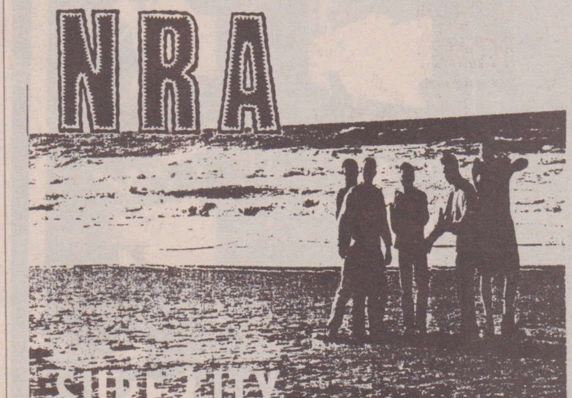

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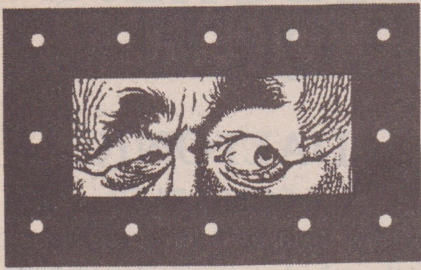

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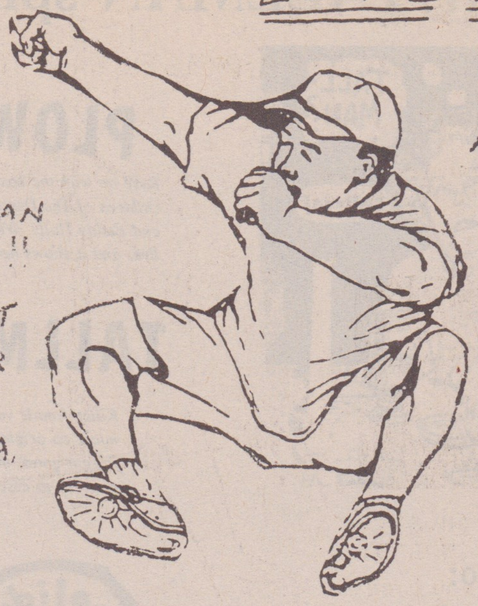
WANNA PARTY ?? LET'S NOT!!!



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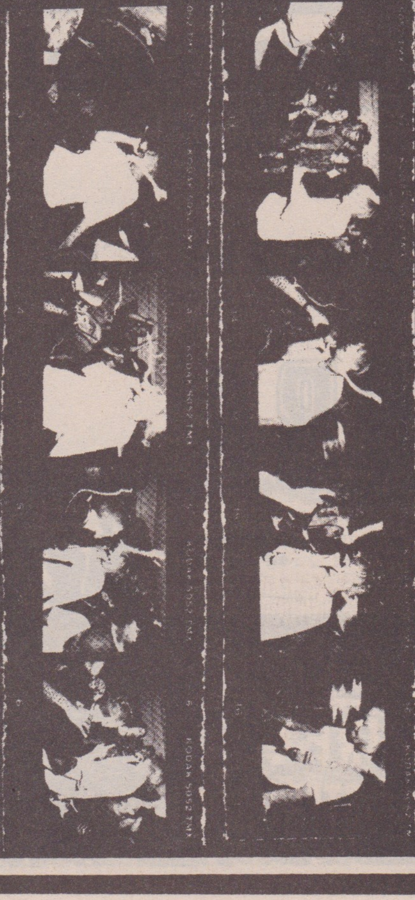

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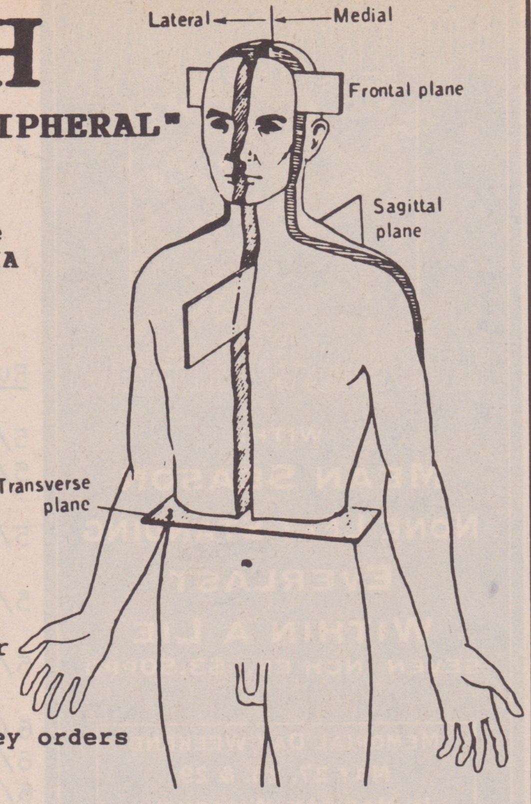

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LEON! PRESENTS:

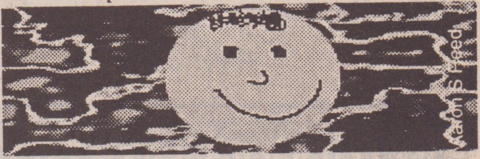
Some more lame stuff that you will see once in this 'zine and then never here from again, will that be a loss? Try some Daytona on for size.

LEON! Schtuff:

Out Now: **KNUCKLEHEAD A.K.A. The Big City Money Lenders $4.** A tape with a cornucopia of bountiful harvests. You get noisy rockers to melodic, bob your head sweetly with a tear in your eye tunes. Sumtin' like dat. Tour In May.

'zines: **Half a Loaf** continues its reign as ruler of the Daytona bunk rock (burlap is king). How about some sass? There's plenty in **Le Jambon**, Iron Maiden Pin-up and a story about McDonald's Hell. **Thief and the Lyre**, funky kid in a funky town, personal and more than a little enlightening.: 'zines are 50 cents or 25 cents with something else.

Later: The Adopted/Big City Money Lenders split 7", a big surprise at $3. LEON! #1, write for free catalogue or cantaloupe.



Non LEON! DAYTONA:

Skif DanK-Crayons.

Punk-ska, it's fun and played well, nothing wrong with that (don't forget the hardcore for an extra garnish). $4 tape.

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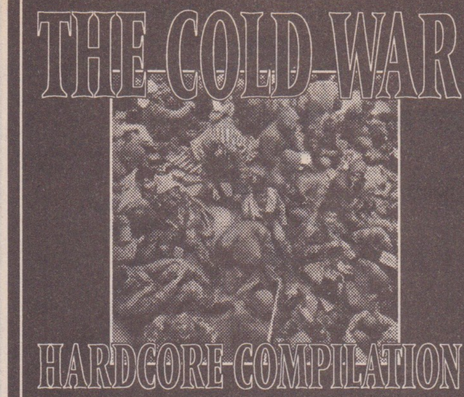

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6/4 Italy/t.b.a.
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Up Front reunion tour w/ original singer from "Spirit". Brand new five song 7" due out early May on Smorgasbord records. Possible U.S. date in late June.

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"WE MIGHT BE A NEW BAND TO A LOT OF PEOPLE, SO YOU'D BETTER PUT A HISTORY AT THE BEGINNING OF THE INTERVIEW," SAYS FREEZE VOCALIST CLIFF HANGER. THAT'D BE A SAD STATE OF AFFAIRS FOR THIS BAND WHO HAVE PROBABLY BEEN AROUND SINCE A FAIR PERCENTAGE OF MRR'S READERSHIP WERE IN DIAPERS. FORMING IN '79, FROM THE DECIDEDLY NON-PUNK ROCK ENVIRONS OF MASSACHUSETTS' CAPE COD (ABOUT 80 MILES SOUTH OF BOSTON) AND QUICKLY MAKING THEIR NAME KNOWN WITH THE PUNK ANTHEM "I HATE TOURISTS," THE FREEZE HAVE PERSISTED, OFF AND ON, SINCE THEN. IN THAT TIME, CLIFF HAS BEEN THE SOLE CONSTANT, THOUGH GUITARIST BILL CLOSE HAS HUNG IN THERE SINCE '83. WITH A SOUND ROOTED IN CLASSIC UK AND US PUNK AND MODIFIED BY THE EARLY-80'S HARDCORE EXPLOSION, THE FREEZE HAVE CONSTANTLY FORGED A SUCCESSFUL COMBINATION OF RAW ENERGY, MELODIC DRIVE AND INCISIVE, NON-CLICHÉD SONGWRITING. EVEN WITH THE REVOLVING MEMBERSHIP, THEY'VE ALWAYS BEEN A POTENT, IN-YOUR-FACE LIVE UNIT. MY FAVORITE FREEZE MOMENT IS STILL THE INFAMOUS PIGEON-TOSS, AT AN '83 BOSTON GIG, WHERE BAND AND AUDIENCE PLAYED CATCH WITH AN EX-BIRD DURING THEIR SET. LONGTIME RHYTHM GUITARIST JOE KOONZ RECENTLY DEPARTED FOR PHOTOGRAPHY SCHOOL, REPLACED BY MUNG'S PAUL DELANO. DRUMMING DYNAMO WALTER GUSTAFSON, WHO HAS PLAYED WITH EVERYONE FROM THE OUTLETS TO GANG GREEN TO THE STRAW DOGS, PROVIDES THE BACKBEAT AND A BASSIST IS STILL BEING SOUGHT (SO WHAT ELSE IS NEW!). EARLY '94 WILL SEE THE RELEASE OF A NEW ALBUM, "CRAWLING BLIND," ON GERMANY'S LOST & FOUND LABEL AND THEIR SECOND EUROPEAN TOUR. INTERVIEW BY AL QUINT (SUBURBAN VOICE 'ZINE)...

the FREEZE

MRR: How have you managed to keep going for almost fifteen years, now?

Cliff: I guess all the line-up changes have brought new ideas and kept things fresh. We've also taken so many sabbaticals from playing that when we do come back...

Bill: It's not like we've been playing for 15 years.

Cliff: '86-'91 were pretty much a washout. Bill was a drunk. Walter and Joe were multiple drug addicts. I was a speed freak and we just didn't get much accomplished. We wrote four songs during those five years and those were the last four on "Misery Loves Company."

MRR: Yeah, that's not very productive.

Cliff: This tape called "Rope's End" is about the only thing that came out of that and it's a bunch of speed freaks just ranting. It was a tape, with a 36 page lyric sheet.

MRR: Tell me more about that. Was that the band or was it just you, Cliff?

Cliff: That was me and different people. Bill was part of it. He doesn't like to admit it, but he was. Part of it is just me imitating radiator sounds.

MRR: Sounds like a pretty wacked period of your life, there.

Cliff: Yeah, it was. It was also a time that I got arrested 5 or 6 different times, on 20 different counts of receiving stolen property, on and off probation. A friend of mine got put away for life for selling a gallon drum of P2P to a DEA officer. That's where a lot of songs for "Misery Loves Company" came from. "Criminal Inside" was written about that. It almost inadvertently ended up being a concept album about that. The new album covers a lot of different topics.

MRR: There seems to be a lot of emphasis on fighting personal demons, for want of a better term.

Cliff: Definitely, that's true. Just trying to shake off a bit of what I was going through. One thing that was new for me and was really probably the saddest point of my life was watching my brother die. *(of a brain tumor in '92—ed.)* I wrote "Terminal" about that, just coming to grips with what was going on at the time. I've never had anybody in my family or close to me die and just to watch him go...it's all the clichés, but you came to see the permanence of death.

MRR: It makes you realize how precious your own life is.

Cliff: That's true. And coming right after those years of fucking around, like I was...anyway, I don't do as much speed as I used to do and I take the band a little more seriously, now.

MRR: You haven't really done a US tour in almost ten years.

Cliff: Yeah, that was in '84. It still was a circus, though. Bill didn't go with us. He was only 17 and thought he was too young to do it. If we had gotten it together a little bit more, like after "Rabid Reaction." That's another thing—Modern Method, our label then, folded, and we really didn't have an outlet for the music and that led us into these different distractions.

MRR: How many different people have been in the band?

Cliff: I was trying to figure that out the other day.

Bill: It's mostly been bass players.

MRR: I remember you had that psychotic, stocky guy named Rick playing bass for you the first time I saw you, in '82. Whatever happened to him?

Cliff: I guess he's flipping burgers down in Florida. He's playing in a speed metal band, I think. We're still in contact. He hasn't changed much. He's still a fun guy (laughs).

MRR: What's "My Christian Connection" about? Is it a profession of faith or a denial?

Cliff: It's destruction of faith, the deconstruction of it. It's dissatisfaction with religion. One side of my family were pretty much all born-again Christians. I'd have to go through the whole Christmas dinner routine where I'd be asked if I was still playing the devil's music, just all this bullshit and I was also pushed into church when I was young. I was actually president of the church youth fellowship, when I was 15! I was asked to leave because I used to question things too much. I think spirituality is a decent thing for the individual. I really resent having that sort of thing pushed onto me. It should be left up to the individual. I don't know what I believe...I don't believe anything. If you can live by the "do unto others" kind of thing, I think that's alright.

Bill: How could you be alright? (laughter)

Cliff: "Christian Connection" gets back to the whole Jimmy Swaggert, Oral Roberts ripping off the poor believers, milking them for money and just raping the people that have the faith.

MRR: You've always had a bug up your ass about religion.

Cliff: "Warped Confessional" actually turned out to be quite a premonition.

MRR: Yeah, it came true, with Father Porter (Massachusetts priest who recently plead guilty to 40+ counts of child molestation in the 60's)

Cliff: The whole group of these assholes doing that. Yeah, I'm not very happy with organized religion, anyway.

MRR: So how did you discover punk rock, living down on Cape Cod?

Cliff: I used to read about it in Creem, about all the stuff going on New York, but didn't have a way to hear any of it. Finally, on the college station down there, the DJ had a slot where he had to play something new and he played "Teenage Lobotomy" by the Ramones. Once I heard it, I knew that was the stuff. There was a real urgency and immediacy. What they were saying lit a fire in me, got me going. It made me want to explore the underside a little bit more.

MRR: Cliff, you've had your run-ins with law, because of drug problems and all that. I'm curious how you feel about (Surgeon General) Joycelyn Elders' recent statements regarding studying the legalization of drugs.

Cliff: I think they definitely should be legal. Anybody should be able to do them whenever they want. There has to be a period of education, where, first in the home, they teach responsibility, the good and bad points of it and then I think it should be taught in schools, at an earlier age than it is, and more thoroughly. Just a good, honest education.

Bill: Yeah, but I don't think drugs like crack should be legal.

Cliff: I'm a civil libertarian on this issue. I think that if people want to own a nuclear bomb, they should be able to, but when they start harming another person, something should be done legally about it.

MRR: People reacted with complete horror when she made that statement.

Cliff: It's the whole Reagan/Bush drug hysteria thing.

MRR: This is a leading question, but do you think the motives behind the drug enforcement crackdown are that noble or do you think, as I do, that they're trying to protect a very lucrative business of law enforcement and prisons and being able to auction off all the seized property?

Cliff: I see what you're saying. Probably in the short term. But, they'll always try to find another enemy. If it's not the dealers, it'll be the gamblers. They'll just go from one vice to another. For so-called consensual crimes, they should just do away with any penalties for that sort of stuff. Just leave people alone. It's the big-brother thing coming true.

MRR: But don't you think drug use has had negative effects in your own life?

Cliff: I don't regret anything I've done, though, really. It was different. It didn't help the band, but it was fun. It was an adventure and I think I'd probably do most of it over again. You've got to know what you're doing. Be responsible for your own actions.

MRR: What happened with Taang? You just did the one record with them ("Misery Loves Company") and now your new album is coming out on a German label.

Cliff: We got slagged a little bit for the direction we took with "Misery Loves Company" and that happened for a combination of things. It was more of a pop/punk kind of thing. As a whole, I don't think the songs are that consistent.

Bill: That's because they came from two different sessions.

Cliff: I don't even know if we were a band at the time. Lou (former drummer) liked the direction and Curtis (from Taang) kind of encouraged that direction.

MRR: It wasn't that radically different.

Cliff: It ended up seeming that way. Curtis had "Powder, Rock & Pills" for the video, which was, by far, the poppiest song on there and I thought we would have been better doing "Bloodlights" or "Talking Bombs." But the parting from Taang was amicable. Then we didn't tour the states. The tour planning was left up to us and I didn't want to deal with it. My brother was also sick, at the time and I didn't feel like playing all these new songs. Curtis told us that we're going to start over again as a band, basically, playing the states warming up for different bands and get 20 people per show and drive 8000 miles for nothing.

Bill: Plus we couldn't get a committed band to do it.

Cliff: Lou had a little baby girl at that time and he couldn't get away and we would have had to look for another drummer. Me and Bill would have definitely done it. We're doing the European thing again this year. We've been told that our fortunes would have been a lot better if we'd gone over there back in '85/'86. Maybe we would have been able to appreciate ourselves a little bit more. I don't think we took ourselves too seriously and we're starting to, now. The new record came together really easily. It was a struggle for "Misery Loves Company."

MRR: A lot of your lyrics seem to have been shaped by your run-ins with law enforcement authorities.

Cliff: I have a black market copy of the DEA's training manual and, just last night, I was looking through that. Infrared surveillance chapters...I have a brief manuscript that I'm working on. It's a

the FREEZE

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how-to shoplifting manual, called "Christmas Everyday."

MRR: I hope you'd recommend selective shoplifting, not ripping off small business-people.

Cliff: You've got to respect them and just go for the large chains, the corporations, whatever.

MRR: Tell me more about this DEA manual. It sounds interesting.

Cliff: I don't know if you're familiar with Michael Levine, but he's been a DEA agent for 25 years and he wrote "Deep Cover" and "The Big White Lie." He's out of New York, but he's been undercover with the DEA, working with the Medadine *(sp?)* cartel for the DEA and I guess he almost had something set up with Escobar a couple of years ago. The CIA intervened and, under the guise of fighting communism, broke off the DEA's investigation and Michael Levine wrote about the way the CIA interferes with the DEA. Anyway, to make a long story short, he is now the head of the Cape and Islands Drug Task Force and I attended a book signing the other day...I was first in line and I have all his books—stolen. It was a high point having him sign my stolen books for me.

Bill: He probably recognized you.

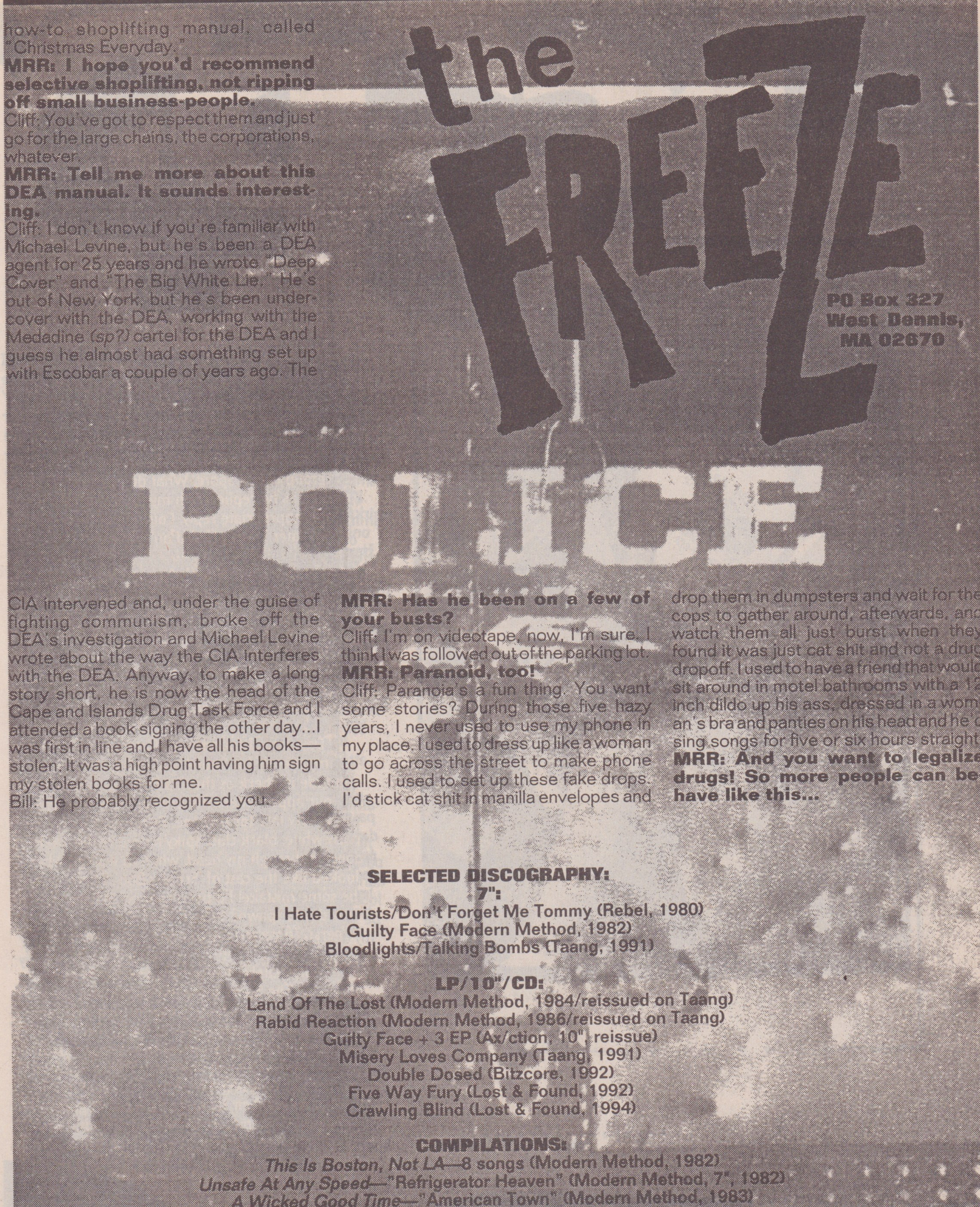
MRR: Has he been on a few of your busts?

Cliff: I'm on videotape, now, I'm sure. I think I was followed out of the parking lot.

MRR: Paranoid, too!

Cliff: Paranoia's a fun thing. You want some stories? During those five hazy years, I never used to use my phone in my place. I used to dress up like a woman to go across the street to make phone calls. I used to set up these fake drops. I'd stick cat shit in manilla envelopes and drop them in dumpsters and wait for the cops to gather around, afterwards, and watch them all just burst when they found it was just cat shit and not a drug dropoff. I used to have a friend that would sit around in motel bathrooms with a 12 inch dildo up his ass, dressed in a woman's bra and panties on his head and he'd sing songs for five or six hours straight.

MRR: And you want to legalize drugs! So more people can behave like this...



SELECTED DISCOGRAPHY:

7":

I Hate Tourists/Don't Forget Me Tommy (Rebel, 1980)
Guilty Face (Modern Method, 1982)
Bloodlights/Talking Bombs (Taang, 1991)

LP/10"/CD:

Land Of The Lost (Modern Method, 1984/reissued on Taang)
Rabid Reaction (Modern Method, 1986/reissued on Taang)
Guilty Face + 3 EP (Ax/ction, 10", reissue)
Misery Loves Company (Taang, 1991)
Double Dosed (Bitzcore, 1992)
Five Way Fury (Lost & Found, 1992)
Crawling Blind (Lost & Found, 1994)

COMPILATIONS:

This Is Boston, Not LA—8 songs (Modern Method, 1982)
Unsafe At Any Speed—"Refrigerator Heaven" (Modern Method, 7", 1982)
A Wicked Good Time—"American Town" (Modern Method, 1983)
Flipside Vinyl Fanzine, Vol. 1—"No One's Coming Home" (Flipside, 1984)
Mr. Beautiful Presents All Hard--"Warped Confessional" (Modern Method, 1985)

LOVE ANIMALS
DON'T EAT THEM

photo by **KATHY CHAPMAN**

The first time I heard the Spore EP *Fear God* I stopped midsentence and asked "Who in the hell is that?" Seems my friend (a 'zine editor/publisher) had just received this little number from Taang! and was roadtesting it. "Some group called Spore. What do you think?" he smirked as he replied. "Oh my God!" seemed the only appropriate reply. Coincidentally, several days later I was offered an interview with the [illegible] band. In preparation I listened to their music constantly (the EP *Fear God* and CD *She Knows Better*), and even saw a few of their videos, including the Taang! home video in which some jokester had attached a Spore sticker to the grill of a SDPD car whilst the leader of the Taang!gang had a fixit ticket signed off. Great Stunt!! I was eager to see how my imagined group compared to the [illegible] real thing.

Days later I found myself at Taang!, waiting impatiently for Spore, and trying to keep my attitude in check as they had already blown off our appointment the previous day and were now very late for this one. Pictures of sneering, pasty-white, black-clad, spiky-haired cretins were dancing through my head, when in walked what looked like the cast of 'Scooby Doo'. There must be some mistake! I'd been robbed! Where were my devil's spawn? Where were Satan's messengers? *Those* sounds couldn't come from *these* [illegible] people, could they? Fortunately, they're not as innocent as they appear. The Spore interview turned out differently than most. This trip marks their first tour and they are relatively new to the game, so that in their freshness they convey the human side of a band that's just breaking. They give some surprising, amusing, gross, and very real insight into not only their band, but people in general. Spore is like listening to some odd friends, funny strangers, or maybe even like talking to yourself.

MRR: Okay. To start off, tell me your name and what instrument you play.

Chris: Hi! I'm Chris and I play **drums.**

Mona: I'm Mona and I play **guitar and sing,** and play **bass sometimes.**

Ayal: I'm Ayal and I play **bass** and **sing** and play **guitar sometimes.**

Mark: Hi! I'm Mark and I play **guitar** all the time and sing sometimes.

Chris: That sounded horrible!

MRR: It's only the intro and for differentiating your voices, don't worry about it. Let's see - who wants to give a brief band history?

Chris: That would be Ayal.

Ayal: A brief band history? Where should I start? Mark and I knew each other previously and had played together, and then we jammed with Mona once and that was pretty much successful, so we said; "Hey, why don't we have a band?!", and so we were all playing together with a drum machine, so we played with that for a couple of months, then we decided to get a drummer.

MRR: Because you figured out that the machine couldn't help carry equipment?

Mark: We never played out with a drum machine!

Ayal: Yeah, we never did a show with the machine, but we had to find the right drummer and we didn't know anyone off the tops of our heads that was right. So, we made a flyer, and a guitarist who had been in a band with Chris called him and said, "Hey, I saw this flyer...", so he called us up.

Chris: Why did you pick me, man?

(No one elaborates, long silence)

MRR: Hmmm...How long has Spore been together?

Mona: About a year and six months.

MRR: Since you started practicing together?

All: Since the day we got Chris!

MRR: (To Chris) That's really cool that they didn't consider themselves the band until you got there.

Chris: Well - what do they mean they 'got' me? It sounds like I was a puppy or something.

MRR: You know what they mean!

Mark: It definitely is a four person thing.

Chris: The other band I was in, I wasn't the first drummer. You know, I always felt like it wasn't my band

Ayal: We're all equal in this band.

Mona: Yeah, all equal in attitude.

MRR: Have you all been in bands previously?

Ayal: Yeah, like in jr. high, high school.

Mark: We'd played together in some 'not-so-serious' bands before..

Mona: Wow! I was in one right before Spore called **Malachite.** We played some like Sabbathy rock stuff. Before that I was in some smaller bands that didn't play out...

Chris: I was in a band called **The Eels** for five years. We even put out a single that was reviewed in MRR. I wish I could remember what it said - that's my only claim to fame.

MRR: Why did you decide to call yourselves Spore?

Mark: We were just thinking up names and someone came up with Spore.

Ayal: It's a concept, too.

Interview by Mercedes

Mark: Spore - it infests.

Chris: Spore - get it in your sore..

Ayal: Basically, it just had a concept that we could work with.

Chris: It's something that spreads.

MRR: It makes me think of seeds..

Ayal: It's more insidious, infectious..

Mona: It's a fungus.

MRR: Mushrooms...

All: Yeah.

Ayal: A lot of people like to think that we have a mushroom connection, so sometimes we like to..

MRR: How do you personally describe Spore's music?

Mark: We had to come up with something, some description to sell our record, and we couldn't really describe it. So instead, we each came up with one word then made it into a sentence. It came out to be: BIG LOUD MELODIC NOISE

MRR: You left out 'screaming".

Ayal: Hmmm, BIG LOUD MELODIC SCREAMING NOISE.

Chris: Yeah!

Mark: Can we use that?

MRR: Okay, but I retain the rights. Spore's creative process - how does that generally work?

Mona: Oh my god! It's different. It depends upon the song.

Ayal: Everyone contributes a lot.

Mark: Sometimes one person will come in with an idea, sometimes someone else will. Sometimes two people ...

Chris: Sometimes it comes out of nowhere!

Mona: It's hard... Before I used to write a whole song and have a certain way of doing it. But now it's like: "Alright...". But I'm getting to like it now, it's cool.

MRR: Cooperating, collaborating can take some getting used to. Your sound has a lot of different elements that are really well structured and blended. There doesn't seem to be divisiveness...

Mark: Well, this way you get a lot of different sounds happening at once.

Ayal: It's pretty accidental, the way it all comes together.

Mark: None of us are 'trained' musicians.

MRR: The music is well constructed though, as if somebody really knew what they were doing.

Mona: We're all pretty stubborn people. We know what we like and we each like to do what we like to do and it all works out. Even with each of our 'star' efforts.

Mark: It's like we're each trying to get to the front - everyone's pushing to be out there...

MRR: Well, I don't hear that.

Ayal: We work on it

Mona: Yeah, we hassle over it too much for Chris...

Chris: Yeah! They talk and talk and talk - Who cares? Let's play!

MRR: (To Mona) You're a night person aren't you? I can see you writing in the late, late hours....

Mona: Yeah, early, early morning..

Mark: Most of my lyrics come to me in the morning and they all come at once, like "BLEAHH!"

MRR: It seems as if you go more for conveying a feeling or emotion that creating a story..

Mona: For me, it's like... I like making people feel like.... You know those little Christmas lights? I love them. I've always had them, ever since I was a kid. Whenever I write lyrics I'm always, always, always in a room that is lit by Christmas lights. I like to convey that Christmas light feeling.

Ayal; I've written most of my lyrics in the classroom. A really stark, well-lit room.

Mona: I couldn't handle that.

Mark: I write when I'm mad. when I'm really emotional.

Ayal: Yeah, I write more when I'm emotional - upset or depressed.

MRR: What song do you feel best represents your writing?

Mona: Probably... "She Makes Me Feel Violent".

Ayal: I knew you would say that.

Mark: Yeah, me too.

Mona: Well, that's the way I write.

Mark: "Fun" would be mine. It's typical of the lyrics I write.

Ayal: Mine's probably "Number One", I guess. I guess it was obvious.

Mark: Chris hasn't done one yet.

Mona: But he will...

MRR: How long have you been with the Taang! label?

Mona: About a year.

Ayal: We got signed in February '93, so...

MRR: How did that come about?

Mona: We got an offer from Curtis six months to the day that we formed the band.

Ayal: Six months later we played this show with "Pain Teens", this really great show...

Mona: And Curtis took me out back..

Ayal: Curtis took her out back and said, "Let's make records, man!"

Mona: He had this totally long hair then. I was looking at him like (makes a *who is this guy* face). I didn't run, I just sat there and stared at him.

Mark: Curtis made an offer and then in February we signed our names on the dotted line.

Ayal: But our record - most of it was recorded by the time we had signed, from earlier sessions. We had put out a record on Cinderblock Records and had the DAT tape, and we weren't really happy with it the way it was. So we remixed it. That's one thing; the whole album was recorded at different sessions, a mish-mash sort of thing that we put together. I think that maybe it doesn't connect as well as our albums will in the future, like the album we recorded just before we came on tour. That will probably be released in early March. I think that one is a lot more cohesive because it was all recorded in one session. It just sticks together better, I think.

MRR: There are different ways of looking at that. It's good to have a little variety. It's better than being overproduced.

Mark: I think it holds together pretty well despite the production.

Mona: It is a little diverse.

MRR: And not 'sterile'.

Ayal: Or overproduced.

MRR: Exactly. Let's see... Has Spore toured before?

Mona: No. This is our first tour.

MRR: Usually, on a first, especially with your hard-core style, bands will play more obscure clubs, especially the first time out. You've booked into some pretty trendy spots...(Viper Room, Raji's, Casbah, Emo's)

Ayal: Yeah, well, we've played a lot of trendy clubs that really weren't for us and we've also played a lot of cool rock clubs that weren't very big...

Chris: It seems like the worse the neighborhood, the better the shows!

Mona: The best spot so far was Terre Haute, Indiana. It was such a great show. We were frightened! It was like this Sports Bar...

Ayal: These big jocks..

Mark: They weren't really jocks. They were more like these rednecky kinda people.

Mona: They were scary guys. But they loved it.

MRR: Did you play "Fear God"?

FEAR GOD

JESUS FUCKED A ROADSIDE KILL • IN HONOR OF HIS FATHER'S
WILL • STRETCHED HIS BREATH • MADE IT LAST
POUNDING HARD POUNDING FAST

FUCK ME I'M GOD • FEAR ME I'M GOD

OH GOD THAT STENCH • OF ROTTING FLESH • MADE HIM WANT TO
SHOOT HIS JUICE • ALL OVER ME • INSIDE OF YOU
FUCK YOUR PRIESTS • FUCK YOUR RULES • SUCK MY SACRED HOLY
JEWELS

FUCK ME I'M GOD • FEAR ME I'M GOD

All: Yeah!!!

Ayal: They loved it! People specifically said that they liked that song.

Mark: The south and the west so far has been the best. There's this place in Charlotte called the Milestone where I think every punk band should play.

Mona: The South!

Mark: And it's a regular hang-out for Antiseen, I think. It's a really cool place. A woman does the sound there and she's so nice, so cool. It's a great place - not filled with Sassy models - just normal people - punk rock.

Ayal: Yeah. Since our first show we've learned a lot. This is a new thing for us (touring), hopefully we've gotten better at it. People, in general, have been nice to us. The people at the clubs we've played at.

Mark: Yeah. There's been a lot of cool people..

MRR: Have any of your shows gotten violent?

Ayal: No..

Chris: Yeah, when we played with Steelpole (Bathtub) in Portland!

Ayal: But that was during their set....

Chris: This one kid got outta hand - it wasn't cool. I mean, the violence was uncool, but it was kinda cool that it got outta hand. It was the first rock show that we'd played where people were really getting into it, but this one kid got way outta hand and somebody clocked him.

Mark: Yeah, he had a really bloody face...

Chris: But he stayed to the end!

Ayal: And he still looked like he was having fun even though he had this blood streaming down his face..

MRR: Well, for some people it's like their badge of honor...

Mona: And there was some violence in Chapel Hill...

Ayal: But that wasn't *crowd* violence.

MRR: What? Band violence?

Mona: (giving Ayal strange look) Yeah.

(The conversation pauses awkwardly.)

MRR: Would you care to elaborate on that?

(Mona laughs wickedly at face Ayal makes while the other two glance nervously around the room. They decline.)

Chris: One thing I hate, it's shows where there's like 50 or more people, but they're all standing in the back just looking at you. I hate that!

Mona: It's awful.

Chris: Then there's the shows where there are like maybe 10 or 20 people but they're right in front.

Mona: That's awesome!

Chris And they're really into it. That's the big thing.

Ayal: One of our best shows, the highlight of my tour - there were like, three people who were right in front of us, there weren't a lot of other people there, but there were these three that were so into it! I was like: "Great!"

Mona: Yeah? Where was that?

Ayal: I was thinking of Chapel Hill. It was a bad show, but it was a good night for me because there was this one guy who we've never even seen before - he was standing right in front of us and mouthing the words to our songs and dancing...

Mark: Oh yeah! That guy...He even got on stage and sang part of 'Fear God'.

Ayal: Yeah, this guy knew all the words.

MRR: What part did he sing? 'Fuck me, I'm God'?

Mark: Of course..

Mona: He knew the whole song.

Mark: He did?

Ayal: He knew that whole song.

MRR: That song–at first I didn't catch all the lyrics, but really got into the music. Then after I got the lyrics I thought, "Hmmmm, wow! Is there a message here or is this just for shock value?" Who wrote the lyrics, Mona?

Mona: Yeah, those are mine.

MRR: It's such an angry song, what inspired it?

Mona: It's a really angry song. A little kid inspired this song. There was this little kid on the subway that was swearing so much, so much! He was like nine years old at the most. In Boston they have what's called the Greenline which are like trolleys, and you can go right onto the tracks. This kid was just running right onto the tracks, and his father was right there watching him, and the kid is swearing: " Fuck, fuck! Shit! Fuck! Motherfuckin' shit! Fuck! Fuck! Fuck! Fuck! ", and I was just looking at this kid. He was totally out of control. "Jesus Fucking Christ! Fuck, fuck, fuck!!!" till finally he fell on the tracks. I don't know why, but that's what started it. I was raised a Catholic and he made me think of being that age, being Catholic, and how much I would have loved to have done that while they were telling me I was stupid for not Knowing the 'Ten Commandments'. That's what inspired it.

MRR: Obviously you're not Catholic anymore..

Mona: Not anymore.. Ayal: A 'fallen' Catholic. Chris: (In the background) I've fallen and I can't get up... Mona: I think that most of us are. **MRR: That puts that song in a totally different perspective. Before, I thought that the imagery was a little 'unpleasant'. You know, the roadside kill...** Chris: Well, we have seen a lot of roadkill... **MRR: Yeah? What's your favorite roadkill? I like armadillos, but not squished.** Mona: We haven't seen any of those yet, we're looking forward to Texas! Ayal: Yeah, traveling the SouthWest. We haven't gone there yet, maybe we'll see some.. Mona: I got really disturbed by some of the roadkill we saw... Ayal: It's like a Catch-22 - look, don't look... **MRR: Seeing people's pets - that's pretty gruesome. Sometimes seeing dogs or cats, like that, bothers me..**

Mona: We saw like, a half of a wolf and it really tripped me out. **MRR: Why?** (Mona makes a face and shudders.) Chris: We saw these kittens.. Ayal: (Angrily) Some asshole was apparently throwing kittens out the window.. Mona: Totally! Mark: We're driving down the highway, doing about 75, and we kept seeing these kittens on the road every 10 or 15 minutes. Ayal: No shit! These little black kittens! Mona: That was the same day that we saw that half a wolf. That same day we also saw this accident on the road with some woman who was totally out of it, just walking around all fucked- up...That was such a fucked-up day! Mark: This guy's hat had just shot through the windshield - Mona: It was just sitting there on the fucking road - (Imagining car wheels still spinning, bloody woman wandering around dazed, man crumpled in drivers seat, hole in windshield, hat sitting unharmed on the roadway) Chris: And when we drove around it, the side of the van kinda like, crushed the hat. Ayal: We were the first people to get there after it happened so we went to call for help.. Mark: It was really weird. We went to the first place, this waffle house, to call. We walk in and everyone in the place was wearing costumes. It was so bizarre! Mona: It was Halloween. It was so fuckin' weird! Mark: It was totally surreal. Ayal: It was a really fucked-up Halloween. **MRR: Have you had any other 'memorable' experiences on tour?** Mona: I did! When I was 15 I fell in love with this guy in Boston who was from L.A. and he dumped me and just left. When we came out here - I was like; this is a big place... **MRR: No way!** Mona: Yes!! I fuckin' saw him at one of our shows! **MRR: No way!** Mona: Yes. And he wore these little barrettes in his hair - he looked like a total freak. (The rest of the band is listening and looking at her with their mouths hanging open..) Mona: I remembered him as so much taller than me, really big and tan, and here he was - this scrawny little guy. I could've just squished him like a bug. But, I didn't. I was really good. I went up to him and went "Hey, I know you. I met you in Boston." and he was like; "No, I've never been to Boston. Sorry." But it was him, and he had been, he just didn't want to admit it. **MRR: Well, what's he supposed to say? "Yeah, it's true. I'm a geek now."** Mona: That's the worst thing that has happened to me so far. **MRR: I think it's a cool thing. (Every person that dumps you should turn into a troll.)** Mona: Yeah, actually it was a beautiful thing. **MRR: Has anything else happened?** Chris: We got stuck in traffic in the mountains for five hours...

MRR: Not Donner Pass...

Chris: Mona had to pee outside four times in front of these truckers.

Mona: They saw my bum.

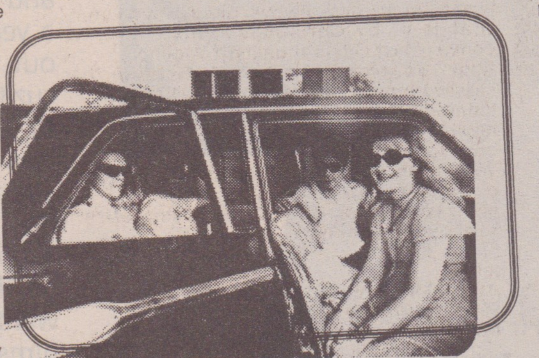
Mark: When we started out we had a slight breakdown on the DC beltway, but we were able to limp it to a friend's house.

Mona: Oh! Chris's drum got stolen! It's a really expensive snare drum.

Chris: My snare drum! That was my drum. I special ordered it...

Ayal: His pet drum.

Chris: Yeah. I put a Shriner emblem on it. It's my drum - I love it so much.. **MRR: And somebody ripped it?** Chris: In N.Y., which really sucks! I fuckin' hate getting ripped off.



Ayal: A friend of ours at the record label called everyone that was anywhere near it and found somebody who had seen somebody take it. They said, "Oh yeah, I picked it up by accident." Yeah, right. Mona: Really? He didn't call in with it? Ayal: No. Cornelia like, found it. Chris: It was Fed-Exed back to me. **MRR: That's really amazing...** Chris: Yeah, I got ripped off in New York and got it back. Mona: That is amazing. We call him 'Mr. Lucky.' Chris: Thank You to Cornelia at Taang! for all her hard work at tracking down the drum!!

MRR: Apart from playing music, what do you like to do? Do you have jobs?

Chris: I work in a chemical warehouse. I drive a forklift and pick up heavy chemical containers all day long. **MRR: Is it creepy?** Chris: No, it's kinda fun in a weird way. Mona: What kind of chemicals? Chris: Oh, cleaning chemicals, solvents. Acetone and MEK... Mona: Cancer causing.. Chris: Washers and thinners - really flammable and cancerous. **MRR: Sounds like you'll be producing genetic mutants...** Chris: No. I'm fixed so I don't have to worry about that. **MRR: Maybe it should be a job requirement for those occupations, being 'fixed'. 'NO Breeders.' You seem to have a lot of 'inside' jokes..** Mona: The only thing that we've come up with during the tour that has remained funny is, like, bodily functions. Ayal: We're into 'potty humor'. Mark: Yeah, we've gotten into this 'anal culture'. Ayal: A real 'fecal fiesta'.... Mona: When we started out - when you're in a van with these people - you know when they're going to shit, when they've got to piss, when they blow their nose.... you end up knowing everything about their bodily functions. Ayal: Maybe we were a little more vocal (verbal?) about it... Mona: Some people are really vocal. Anyway, at one point Ayal was like, "OKAY! I've had it! I don't want to hear any more shit talk at all!!!" So now we aren't allowed to say like, if we have to take a shit. It's, "Oh, they've got to go 'do something'." Chris: We've even got this special language where we'll say something, but its like a code. "Doing something' meant, well, for example: Mark's 'doing something' right now. And Ayal and I 'talk to each other' an awful lot... Mona: Yeah, they 'talk'. Mark and I don't smoke and those two do, but they don't say so out loud. They'll just say, " I have to talk to you", or sometimes they'll just 'talk' to themselves'. I've seen that. **MRR: That's pretty funny..** Ayal: Sometimes we 'talk' to other people... Mona: Sometimes you 'talk' too much. Mark: (As he re-enters the room) Oh, our 'code' words? **MRR: What's your favorite thing about Spore?** Chris: We get to play all these shows and see all these great bands, and like, meet people. That's my favorite part. Ayal: It's probably different for all of us, actually.

MRR: Okay. Do tell...

Mona: What's your favorite part, Ayal?

Ayal: My favorite part is that we get to record and make records. To me, recording os the greatest thing in the world and its great that this band lets us do that.

Mark: Yeah... it's something concrete that you've done. It's like a contribution to Music.

MRR: Becoming a part of history?

Ayal: Well, it really does make you immortal, in a sense. I mean, if we should all die tomorrow, the record will still be there.

Chris: And you'd get more famous being dead!

Mona: For me it's the traveling. I've always wanted to travel but I haven't traveled much at all. My father has taken me a few places. But this tour has been like Travel Central! We've been all over the country and seen so much!

MRR: And you can do it by playing music, which is something you love doing, too.

Mona: It's so great, it's amazing!

Mark: I like all the same things; the recording, the touring, getting to see a lot of new places.

MRR: So right now you're out promoting 'Fear God'. What's your motivation? To have left something behind?

Mona: Yeah.

Ayal: We want to leave a legacy, it's like living forever.

Mona: Yeah, I want to live forever.

Chris: I don't know. Whenever I hear a really great song, a really amazing record, I'm like; "Man, I want to make a record that's that powerful. Really powerful." That's my goal; to make a really incredible record that people could listen to and think; "Wow! This changes my life." or whatever.

MRR: Would you say that Spore has a message?

Mona: No. We don't have a particular message. It's almost like we have too many messages.

Ayal: We're all different and have different things to say. We're all pretty political people and we all think a lot - but I don't think we really want to be affiliated with any particular cause just yet. At some point we might choose to go in that direction, but, it almost seems like you're advertising yourself. Like trying to appeal to a particular group

Mona: I don't know. I think it's weird. We're a band. We play music. It trips me out when people in a band...

Ayal: Well, we're a band, and we do play music, but we also have something to say. If people are interested...

Chris: It's boring! Sometimes when people start talking all that shit...

Mark: Yeah, when they come across heavy-handed - the 'I'm right - You're wrong' types. I don't think that you're ever going to convince anyone or change options by talking. You have to **show them by how you live your own life, by helping people. I don't think that straight out preaching ever gets people to change.**

Mona: Well.. it's like, We're a rock band. Why should anyone listen to us?

Ayal: You mean; "Why are our opinions important because we play guitar?"

Mona: Yeah!

Mark: That's another thing....

Ayal: I feel that regardless of who you are - if you're a musician or not -

MRR: If you've got something to say...

Ayal: That you should have a voice. I express my opinions and listen to those of others. That's how we interact as people.

(The other begin making faces at Ayal's speech)

Ayal: (Summing it all up) As a band, we don't have a message. But sometimes we write about things that are important to us.

Mona: There you go...

(We all laugh and clap hands.)

MRR: Sorry I asked...

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UXA

UXA first came to my attention in 1978, while they were ensconsed in San Francisco, and got a few interesting interviews in local zines like *Search & Destroy*. I'd hear about them from time to time, enjoyed their LP on Poshboy, but they drifted from my horizon. I was surprised to see UXA advertised again for an upcoming gig, so I got in touch with their heart and soul, De De Troit, to find out what and why. Here goes. Tim

MRR: When do you first start doing a band?

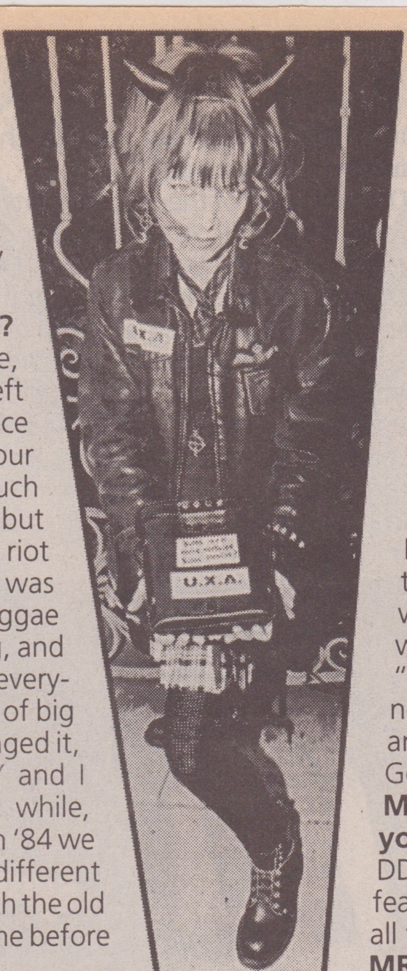
DD: I joined my first band in Detroit, where I was born and raised, in '76 or so. It was called Curbstone Beauties, and we played around, went to Canada, traveled to the South. I mainly sang back-up, and my first lead song was a cover of "Sweet Jane" by the Velvet Underground. We were glitter-punk, and about half our songs were covers. Back then, in Detroit, you couldn't be an original band and survive. So we covered Lou Reed, Roxy Music, Alice Cooper, the real early proto-punk stuff. I was one of the only people in town who was really into Iggy, Patti Smith, etc. After a while, I quit, tried a few more bands but knew it really wasn't going to happen for me there so I moved to S.F. in '77. I was hanging around with Ricky of The Sleepers, and broke up with him and started going out with his best friend, Michael Kowalski. He was a writer, and something very mysterious happened, a fate thing, and we got a band together. We found some people, we wrote the lyrics together, and he named it UXA, United Experiments of America. The bass player was Linwood Land and the guitar player was Billy Seditionary, who wrote most of the music at that time. Then Michael passed away from an accidental overdose of heroin and booze. He wasn't an addict, more of a drinker, tried a lot of things and mixed the wrong things together. It may have been synthetic heroin, which a lot of people don't think existed at that time, but I think it was possible. I saved his friend's life, but we couldn't save Michael. Then I moved to L.A. and restarted UXA with the old drummer and some new people, who were the ones that played on our LP, "Illusions Of Grandeur".

MRR: That LP came out without a real cover, just a stamped title. What's the story?

DD: That was pre-release, and it took Poshboy about a year to get the real one out. He didn't have pictures cuz the whole band moved to NY except me, while I was finishing the record. The one with a real cover had a different mix. I was supposed to do it with him, he flaked out, and then I went to NY and he mixed it himself. I was unhappy with some of it, but it was interesting what he did with parts of it. Then we went to NY and played with Johnny Thunders, X, Black Flag, Dead Kennedys, Bad Brains... but New York couldn't do for us what L.A. did. Darby Crash called me and said we left at the right time. No wonder there were no places for punk bands to play, kicking in windows, pulling out toilets, everybody was blacklisted. But NY is a different scene, more diversity whereas in L.A. you really knew what the punk scene was, and it was bigger. We did OK there, tried a tour, but didn't make it. But the LP sold a lot in Europe, and even recently we've gotten a lot of airplay in about 30 countries. Apparently they've used the song "Death From Above" on some kids TV show.

MRR: When did the first UXA break up?

DD: Our drummer was having a bad time, alcohol, etc, so we broke up in '82 and I left town to L.A. for a while. Too much violence within the band, we didn't even have our own equipment. We went through so much hardship together and tried really hard, but we couldn't keep it together. There was a riot on stage instead of in the audience, so it was time to do something else. I did a reggae record, a rap thing before it was really big, and just doing solo things. Then later in '82 everybody came out here and we did a couple of big shows, at the Whiskey—before they changed it, out in the Valley. They returned to NY and I stayed here. I did another band for a while, inbetween, De De Troit & The Cartoons. In '84 we did some reunion gigs in L.A. with a different drummer, then went to NY and played with the old drummer but could only play in the daytime before he got too drunk. Played with Dr. Know.



MRR: When did you decide to re-do UXA?

DD: About a year ago or so ago. I wanted to get the old guitar player from NY, but Goldenvoice couldn't promise us enough to do that cuz we had been gone for too long. This other band that I was doing, Hit 36, was kinda breaking up and I tried doing both. Then I realized that I really did love UXA songs and said the heck with the other. And we started doing well, young kids that just read about us and older punks. I didn't do it because all of a sudden punk was 'big'. I give Nirvana credit for opening the door, but I wouldn't want to be on a bigger label. A medium one, make a living, and go to Europe.

MRR: What is the new band like?

DD: I play guitar now, as well as sing. We're a 3-piece. They are really dedicated for the long haul. Susie Owens, our drummer, and Rick Basher on bass do a fucking great job. Susie was in The Rejected Motherfuckers! We do some of the older songs but don't depend on them. It's "United Experiments of America" and we're going to experiment. That gothic side of punk that was always part of us is still there, but we're writing faster/harder stuff in the vein of "Tragedies". We do a Germs song that was never finished, with a poem by Jimi Hendrix, an anti-suicide song. It's going to be on a Germs tribute LP.

MRR: What's this 7" you just released on your own label, Payola Records?

DD: It's a tour EP for our swing up north and features us, Corrupted Ideals and The Stitches, all three of us are traveling together.

MRR: Does it seem weird now, being in your 30s, to do a band when most of your contemporaries from '77 are either dead, yuppies, or rich?

D: Yeah. It just didn't seem to be my time back then, and I wasn't smart enough to do it. It took all those problems to make me not want to do punk anymore. I wanted to grow and love all kinds of music. I studied African music and Salsa, native folk musics from all over the world. Studied a lot of Native America music, did protests for them. I grew as a person, became more independent, started playing guitar more.

MRR: Is punk still vital for you?

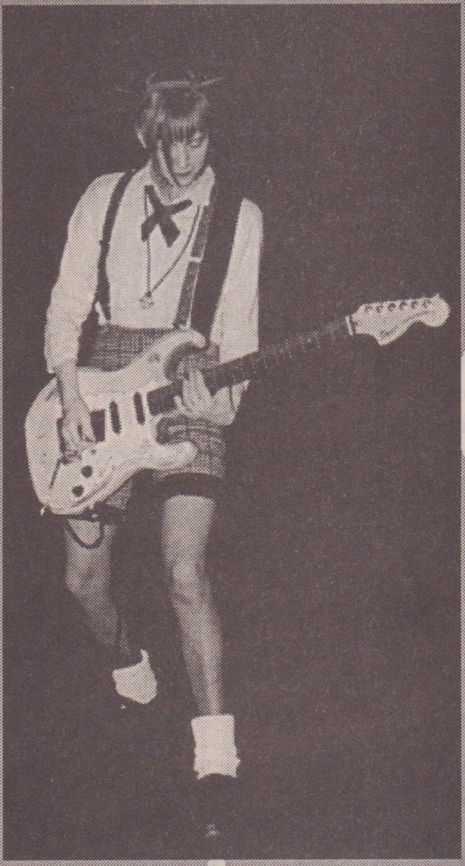
DD: Punk is still relevant for me. In certain ways it's smarter than before, in other ways the same. Punk started because people wanted other people to become conscious, and also came from people who had been abused. I make a lot of points in my songs about child abuse. It's the biggest issue and has been hidden out of fear. Kids didn't know why they were rebellious in certain ways, which is why a lot of negative attributes got attached to punk. And seeing women break out, the acceptance of gays. It was an opening up. And look what grew out of punk—industrial, grunge, it all came out of punk. Even rap came from the punk attitude. It's still one of the best vehicles, is still one of the best socio-political ways of expression. Plus, I like getting to the younger crowd. We need to maintain the intelligent aspects of punk. Being a bit older and having gotten involved with different struggles, I like bringing that into it. We have a song called "No More Fascism", and I'm happy to have this venue. Boundaries have already been stretched, and we'll keep doing that. We won't try to please everybody, but those aspects will creep in, as well as musical variety.

MRR: What else do you deal with lyrically?

DD: Capital punishment. I'm against it. "Every death row file is a battered child" comes from our song "Thou Shalt Not Kill". Everybody on death row has been abused. And people will say, "Oh there she goes feeling sorry for people". But I do understand that it partly society's fault that we have this violence problem. We have to break down those walls, but it starts from inside. So I say to the government, "If killers must die, why are you still alive?" We have to get to the reason why people are violent. They are so abused they are fucking nuts. Charlie Manson was put in a cage for 2 years when he was a kid. If he thinks that's love, that's why he'd put control over other people. I don't think he should be taken out of jail, but he needed help. Drugs, shock treatment and jail don't do it. I'm into the environmental concerns, what are the human rules, and most of our attitude problems stem from ongoing abuse, and we have to break that down. And the government is so corrupt that even when a good guy gets in there.... A bunch of punk bands in L.A. helped elect Jackie Goldberg to the L.A. City Council. She's great, but who knows how long it can last. Jerry Brown revealed all this stuff about corruption and he was totally right. His life was threatened every day. But it is up to the individual to begin the healing. There are so many different types of therapy, and there needs to be prison reform.

MRR: But where do people that far down find hope?

DD: That's part of the responsibility of society to instill. An individual can break out... I had years of having my own personal problems which got in the way of my getting ahead. I lived just a hair above poverty, and didn't want to get a full-time job, didn't want to be part of the tax-paying public. After a few years of terrible depression, a lot of stuff came to the surface from my own childhood, and I had to deal with that repression. Now I've got a full-time job, got myself together, and have grown a lot. You can create some opportunities when you work on yourself. But most people don't have enough self-esteem to do that. Government and society as a whole don't really care; they'll just do the minimum. We have to start with ourselves. My old boyfriend Michael Kowalski died because he had childhood problems and couldn't get a hold of himself. He was brilliant, a fucking genius, but a lot of geniuses die, like Darby Crash. Killed himself cuz he couldn't deal with it. So take care of your personal problems, find out why you can't deal with yourself. Me, I had a fear of anything controlling me, including drugs, which maybe saved me. I had a problem with self-esteem. I had confidence and will power, but it took a while to figure it all out. I was lucky.



MRR: What was your family life like?

DD: My mom was an alcoholic. I say that at the beginning of "Immunity": "My mommy died a social drinker, my daddy still collects guns." My dad was really macho, didn't drink or smoke. He abused my mom and she left when I was 7, five kids. So I always had this thing shoved down my throat that women were bad, which was one problem I had to deal with. I realized later on that I had too many men friends and not enough women friends. I felt abandoned by women. As a woman myself, I always had this androgynous, tomboy approach, having grown up under my father. I catered to men friends, but I learned later on, and now have a lot of women friends. I'm happy I got that part of myself together. It wasn't a problem earlier on, but did become one when I got into longer relationships. The suspicion, jealousy, that I never even knew was there. In a lot of ways my father made me a strong person, but it was bad for my self-esteem. My mom, I love her. She was a copper miner, from a family of 13 kids. She died when I was 17, from alcohol, and my dad died later. Now when I introduce "Immunity" I say "My mommy died a social drinker and my daddy died collecting guns."

MRR: Coming back to the band, are you having fun with?

DD: I love it and want to do it for the rest of my life. I want to travel a lot, want to live in the country. The earthquakes are getting worse. I want to live in Arizona, spiritually close to the Hopi's.

MRR: Besides doing this 7" and being on the Germs comp, are there any other recording plans?

DD: No, not right now. Some guy wanted to put out some old stuff from the Mab in '78, which might be cool. But we're looking for a label.

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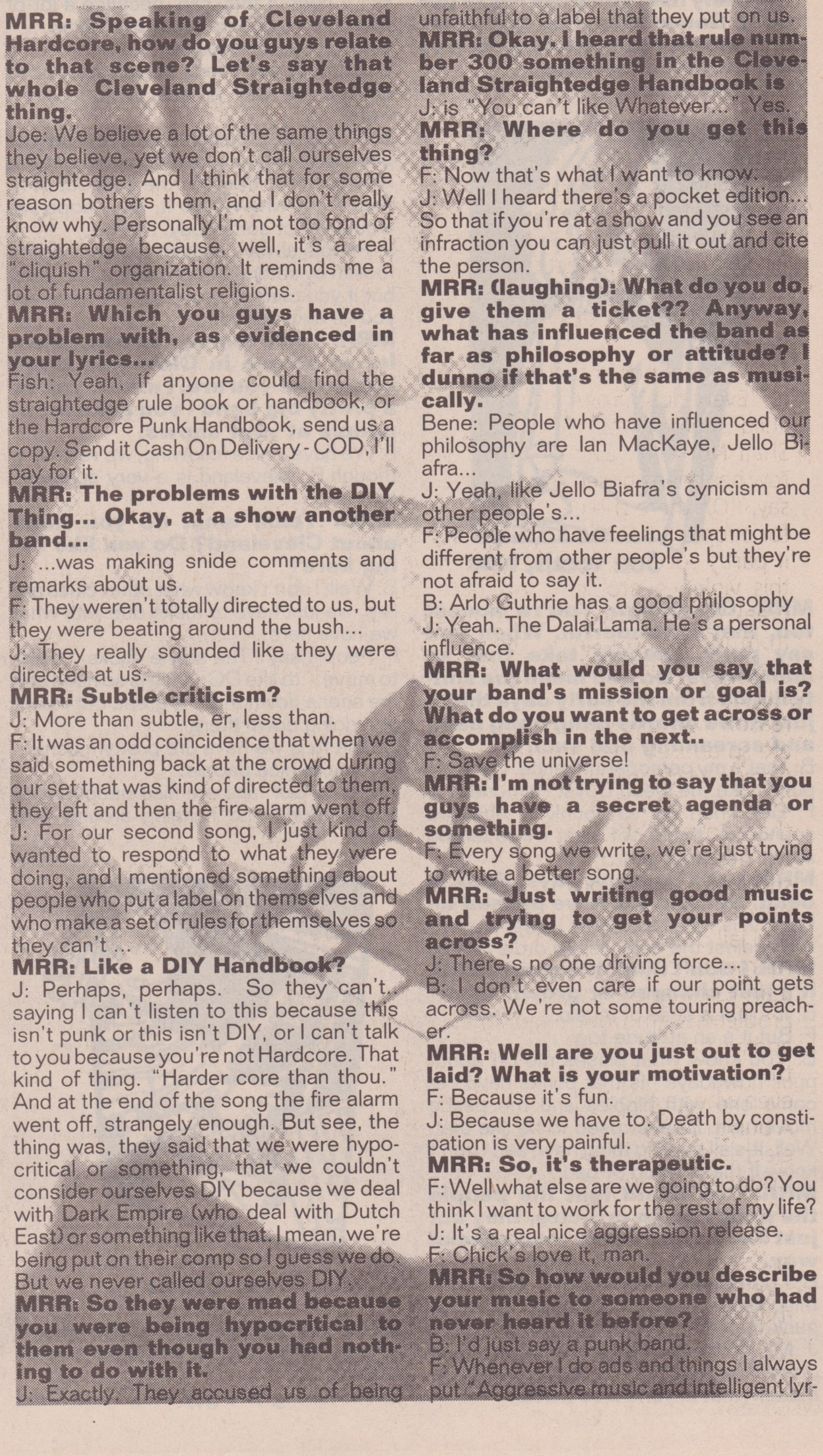
WHATEVER...

Whatever... have become a respected and well established part of the Cleveland music scene. This interview took place in late December at one of the noisy as all hell Cleveland chain coffee shops - the Arabica in Lakewood. Whatever is Joe Rybicki (bass and vocals), Matt Fish (drums), and Matt Bene (that's Benny, to you guys - guitar and some vocals). Interview done by Pete Woodward and Jen Angel of Fucktooth Fanzine.

In October 1991 when guitarist Chris left, he took with him the last of their band, Eneveve. Soon after Bene then entered as guitarist and Whatever... was born. In six months they had released their first EP, Lemmings, and in a year they had played their first show. This summer they made their second independent release with Shallow, a full length album. This was followed soon enough by a seven inch, Deep, on Dead Beat Records in Kent Ohio, for which they recorded their newest and perhaps best song, "Narrow." Whatever... plays out frequently all over northeast Ohio and has plans to be included on a couple compilations coming out next year.

The mood was set with typical December snow dumping outside, cheesy disco Christmas music playing over the PA (which Pete had requested!) and our heroes arriving just two hours after Pete and Angel. Needless to say, it was a beautiful day. We join this interview in progress, after a lovely incident in which it was discovered that apparently, interviewer number one, Pete, had left the recorder on "pause" for ten minutes, and well after all of the band's history had been sorted through.



MRR: Speaking of Cleveland Hardcore, how do you guys relate to that scene? Let's say that whole Cleveland Straightedge thing.

Joe: We believe a lot of the same things they believe, yet we don't call ourselves straightedge. And I think that for some reason bothers them, and I don't really know why. Personally I'm not too fond of straightedge because, well, it's a real "cliquish" organization. It reminds me a lot of fundamentalist religions.

MRR: Which you guys have a problem with, as evidenced in your lyrics...

Fish: Yeah, if anyone could find the straightedge rule book or handbook, or the Hardcore Punk Handbook, send us a copy. Send it Cash On Delivery - COD, I'll pay for it.

MRR: The problems with the DIY Thing... Okay, at a show another band...

J: ...was making snide comments and remarks about us.

F: They weren't totally directed to us, but they were beating around the bush...

J: They really sounded like they were directed at us.

MRR: Subtle criticism?

J: More than subtle, er, less than.

F: It was an odd coincidence that when we said something back at the crowd during our set that was kind of directed to them, they left and then the fire alarm went off.

J: For our second song, I just kind of wanted to respond to what they were doing, and I mentioned something about people who put a label on themselves and who make a set of rules for themselves so they can't ...

MRR: Like a DIY Handbook?

J: Perhaps, perhaps. So they can't.. saying I can't listen to this because this isn't punk or this isn't DIY, or I can't talk to you because you're not Hardcore. That kind of thing. "Harder core than thou." And at the end of the song the fire alarm went off, strangely enough. But see, the thing was, they said that we were hypocritical or something, that we couldn't consider ourselves DIY because we deal with Dark Empire (who deal with Dutch East) or something like that. I mean, we're being put on their comp so I guess we do. But we never called ourselves DIY.

MRR: So they were mad because you were being hypocritical to them even though you had nothing to do with it.

J: Exactly. They accused us of being unfaithful to a label that they put on us.

MRR: Okay. I heard that rule number 300 something in the Cleveland Straightedge Handbook is

J: is "You can't like Whatever..." Yes.

MRR: Where do you get this thing?

F: Now that's what I want to know.

J: Well I heard there's a pocket edition... So that if you're at a show and you see an infraction you can just pull it out and cite the person.

MRR: (laughing): What do you do, give them a ticket?? Anyway, what has influenced the band as far as philosophy or attitude? I dunno if that's the same as musically.

Bene: People who have influenced our philosophy are Ian MacKaye, Jello Biafra...

J: Yeah, like Jello Biafra's cynicism and other people's...

F: People who have feelings that might be different from other people's but they're not afraid to say it.

B: Arlo Guthrie has a good philosophy

J: Yeah. The Dalai Lama. He's a personal influence.

MRR: What would you say that your band's mission or goal is? What do you want to get across or accomplish in the next..

F: Save the universe!

MRR: I'm not trying to say that you guys have a secret agenda or something.

F: Every song we write, we're just trying to write a better song.

MRR: Just writing good music and trying to get your points across?

J: There's no one driving force...

B: I don't even care if our point gets across. We're not some touring preacher.

MRR: Well are you just out to get laid? What is your motivation?

F: Because it's fun.

J: Because we have to. Death by constipation is very painful.

MRR: So, it's therapeutic.

F: Well what else are we going to do? You think I want to work for the rest of my life?

J: It's a real nice aggression release.

F: Chick's love it, man.

MRR: So how would you describe your music to someone who had never heard it before?

B: I'd just say a punk band.

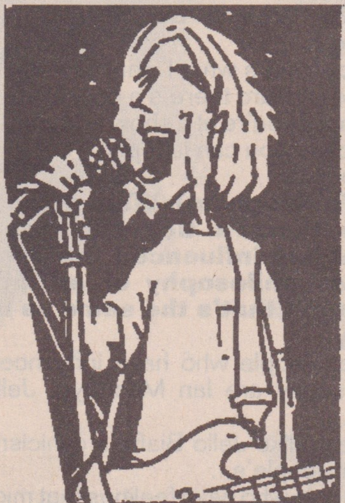
F: Whenever I do ads and things I always put "Aggressive music and intelligent lyrics." I just think it doesn't specify anything, so I'd go with that.

B: I'd say emo-core if you knew what that meant.

J: Yeah, someone slapped that on us and it kinda fits.

MRR: It is very emotional music especially live, you guys really get into it. Sometimes. I've got to admit that I've seen Bene being less than thrilled at shows.

B: I can't pretend.



Joe: vocals, bass

MRR: (laughing): You're honest too, that's wonderful. When you say punk.. people take that so many ways. Do you mean the shitty music from the early days that's just three chords bang bang bang and screaming and such?

B: That's my personal influence. I love old punk. Like the Dead Boys, Ramones...

F: But when we say punk is what we sound like, that's not what we're talking about. I mean, punk...

MRR: Let's be frank guys, Punk is dead. Sid and GG have passed on

F: Punk is not dead. Punk is just a rebellion against the established order, Pete.

MRR: I don't think it's dead I think it's just changed or grown a lot.

B: It's just a style of music...

F: But it's an attitude too.

B: You know what pisses me off about punk nowadays - is that punks have become one with hippies and the peace movement. It never used to be like that. Well, it's all one big thing now, and I don't know if that's good or bad.

MRR: I've found that the people the punks often criticize, they act just like them in their own special way.

B: I don't understand - there is no such thing as "more punk than this" or "more punk than that."

J: My personal definition of punk is just doing what you feel comfortable with no matter what anyone else thinks.

MRR: So basically just individuality.

B: The key phrase is "No matter what anyone else thinks."

MRR: Do you think that bands can effect the way people think to any great extent?

B: Of course they can, because a lot of bands have effected the way I think.

F: Personal experience.

B: I don't think bands should set out to change the way people think, it won't work.

F: Whatever they think, they should just put it in their lyrics, and if people get the idea out of it, they get the idea out of it. That's not why we do it, but I hope we would effect somebody, maybe.

J: People always accuse bands of being foolish by setting out to change the world but if you change one person's mind set you've succeeded...

MRR: I also wanted to ask how a lot of people in Cleveland don't know who you are, I mean, you're a pretty big band - you get a lot of people at your shows.

F: We have a nice following, we're not big though.B: Cleveland is a very apathetic scene.

MRR: Yeah, what do you think about Cleveland? Do you like living here?

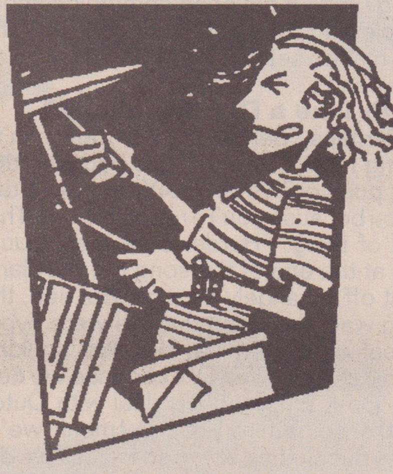
B: Well, I don't know what other cities are like, we just have to make due with what we have here.

F: People say "The scene sucks, I'd like to move," to like DC which is so huge and the scene down there is great, but I can't see going down there.

B: The fans we have are pretty much...

F: They're nice people.

B: Yeah. Our fans are nice people and I enjoy talking and hanging around with them.



Fish: drums

MRR: Have you guys given much or any thought to playing out of state?

B: I'm talking to a guy who's in a band called Kepone, they're from Richmond Virginia, we're going to trade shows with them, where they come up here and play a show with us, and we go down there, probably in the summer. Supposedly, I hope it works out.

F: Yeah we'll get out of the city but right now we don't have the drive to push ourselves out there. We need bands from out of state to help us right now.

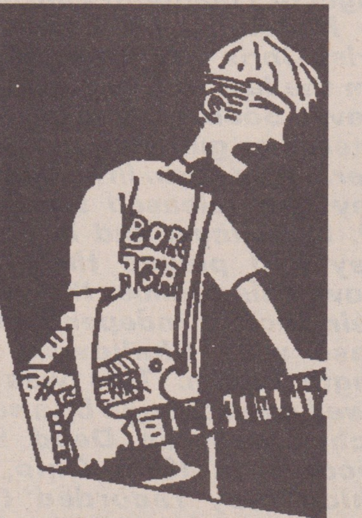
B: I'm still in high school so... we can't travel too much yet, at least til I graduate.

J: We're going to end up doing it sometime, but we don't have the time now.

B: Plus going out of state costs so much.

J: We're really enjoying where we are and the way people are acting toward us in Cleveland, we don't need to leave yet. I'm sure one of these days we're going to get sick of this and go for a road trip.

B: You can only play the (Canton) YMCA and Peabody's and Flash's so many times.



Matt: guitar

MRR: Okay, my last question. How serious do you take music? And how long do you see Whatever being around?

F: We put all our own time and money in it.. yeah, it's very serious. I dunno how long it'll go.

B: I wouldn't exactly say we sold our souls to rock and roll but.. We take ourselves seriously and I don't give a shit if anyone else does.

Whatever... can be reached at 7222 Thorncliffe Blvd/ Parma, OH 44134-5363, and just like you, they love mail.

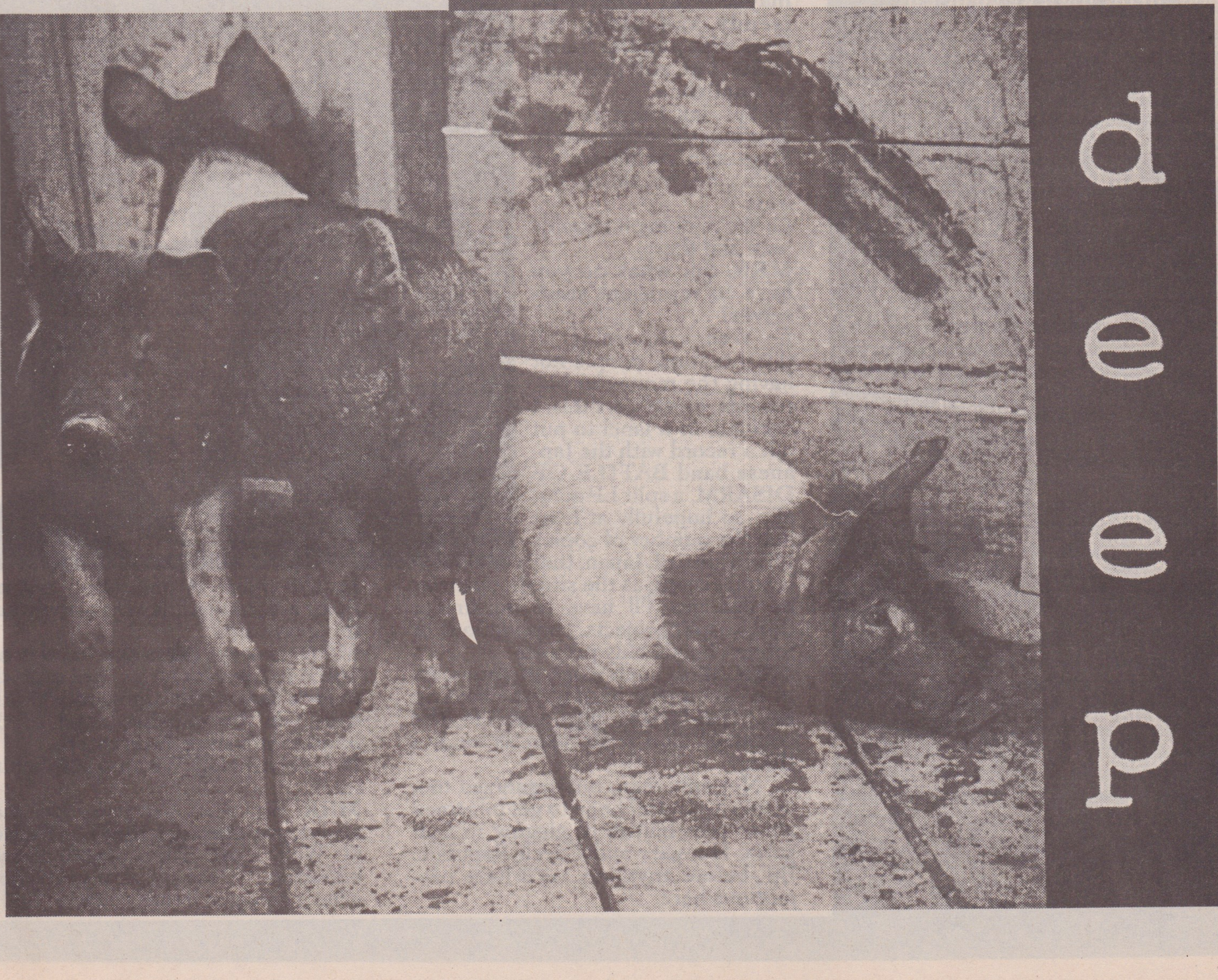
WhateveR..

WHATEVER...

Corp. Killer

So a black man writes a song about a civil servant's death
And a thousand corporate cronies gasp for every final breath
As profits plunge into the red, and Tipper squeals in glee
The Ministry of Truth decides this album should not be.
Well, I don't much like the song myself, but I still think it's great
That it's causing such a ruckus in the temples of the state
Who, apparently, are fountainheads of creativity
Who just pretend this music comes from punks like you and me.
So hail the corporations, the lords of art and style,
The holy corporations, let the corporations die.

So it comes back to the question of who says what's right or wrong
If the corporate whores at Warner are offended by this song
Is it right to make the artist stifle what he feels inside?
I'd understand it, maybe, if a cop or two had died.
But the ones who were accosted by the threats of bombs and death
Were executives and businessmen, who had no part in this
And the ones who should feel threatened by the song they didn't need to hide
I guess they just realized where the real power lies.
It's in the corporations, the lords of art and style
The holy corporations
Let the corporations die.



BRAINSTORM

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yugoslavia and a generally anti-system view. this interview wa

MRR: How much would you say is possible to have a band these days here, the whole concept of having a band, does it pay off in any way? Is it a job that one can do and how?

B: It doesn't pay at all. It's only achieved by getting money to do it some other way, by some other job.

MRR: So, it's only, say amateur job?

B: That's the only way.

MRR: Even that way, even with having money, is it possible for a band to function properly, knowing the situation with transport these days, knowing all the trouble with fuel etc.?

G: Well, we usually go to our out-of-town gigs by car or coach or train, but now with these fuel shortages, I don't know. In the town we go by car.

MRR: So, you think it's possible to run a band. But, about making music, playing gigs, recording your stuff is it all possible, or are bands only pretending to still do so?

B: No, it's the question of money again.

MRR: And what are BRAINSTORM's ambitions, any real ambitions or just to keep yourselves alive till something changes?

G: The band has since its very beginning decided to work very seriously and with good distribution of our products, today we're capable of offering them to foreign countries' people, so we're not only counting on Yugoslav scene. I think we can make it, simply, if you organize your band work in a certain way, meaning: recording the stuff, putting it out, distributing it, and gigging, inside and outside Yugoslavia, you do have a surviving chance. Two most important features of any band are discography and distribution. Without these two, no band can make it, anywhere.

MRR: So, what do you find to be of a greater importance, foreign or domestic scene and what is the general opinion of Yugo bands about this?

G: What do you think, Boris, what are our chances abroad?

B: (deep sigh) We've got big chances, but it depends on 1000 different things, on having good equipment and putting many gigs with this equipment.

MRR: Yeah, but just speaking in terms of your ambitions, do you plan first to make yourselves big here and then to try and make it out, or vice versa, or, perhaps all at the same time?

G: I think we're trying both things at the same time... I thought Boris would've said this, our problem are probably lyrics in English, the bands who make it big in our media all have lyrics in our mother tongue.

MRR: But, there are still bands in our HC scene (i.e. DEAD IDEAS, DEFINITE CHOICE) with lyrics in English, who still happen to attract lots of people to their music and gigs, maybe with being a bit trendy and along the lines with popular bands today, but, still they sing in English...

B: Yes, but they are predominantly oriented to Yugo scene, while we are trying to break to the west.

G: We're doing it equally, here and there.

MRR: So, what do you have to represent yourselves?

G: Well, concerning all this situation, people not having the money to buy records, cassettes, discs, I decided, as a label to put out a record with the Japanese band BATTLE OF DISARM, a split LP actually, so hopefully at least half the number of copies I'll sell abroad, Japan, that is, and as long as the situation carries on like this I'll have to do similar things, split projects, compilations or foreign bands only projects.

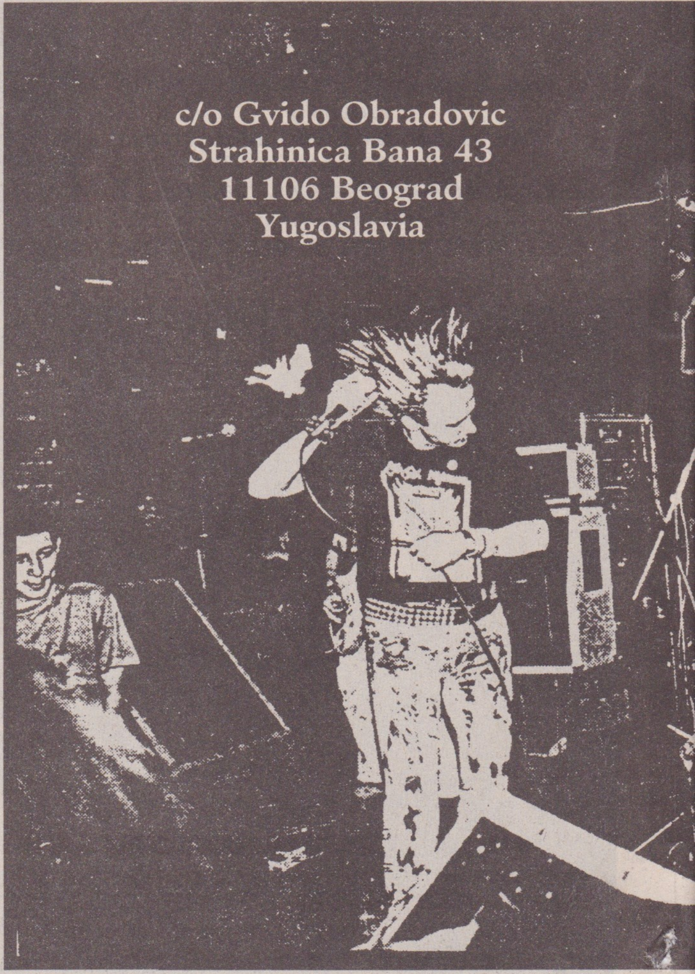
MRR: With such work of yours, do you actually work on having BRAINSTORM gigs outside the country? Can it be seen as such a thing?

G: Not only seen, but organized too, within a month I hope to get informed about possibilities of gigging in Bulgaria, Hungary and Czech Republic. But before anything, we'll have promotions here.

MRR: What's more important for BRAINSTORM, the music or the lyrics, is your music the only means of getting the message through?

G: For me, being a singer, the lyrics are most important.

MRR: And for Boris, being a drummer?



c/o Gvido Obradovic
Strahinica Bana 43
11106 Beograd
Yugoslavia

B: The music is important, but our lyrics are strong, they carry the whole thing onwards.

MRR: I mean, often the band is not 100% behind its lyrics, but only the person that writes them, most of the time it's the vocalist. Rest of the band is not even interested.

B: Our lyrics kill. We are 100% behind them.

MRR: So, what are your lyrics all about, any ideology that you follow?

G: Well, most of the people already know this, we're radical, they're about what's going on in our country, told in

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MRR: So, there is no ideology involved, only presenting the truth, or is there any ideology, at least to confront?

G: There's a little bit of everything, being objective, subjective, even being "nationally conscious", and there are those anti-lyrics, against the system. But I don't see us as nationalists, hopefully not.

MRR: Well, no one said so, and what are your views on current situation on Yugoslav scene, does it exist, has it been eaten by the politics?

B: I think that it's actually getting stronger. The worse the situation, the stronger the scene. There's lots of good bands, even the TV started paying attention, radio too, and the gigs...

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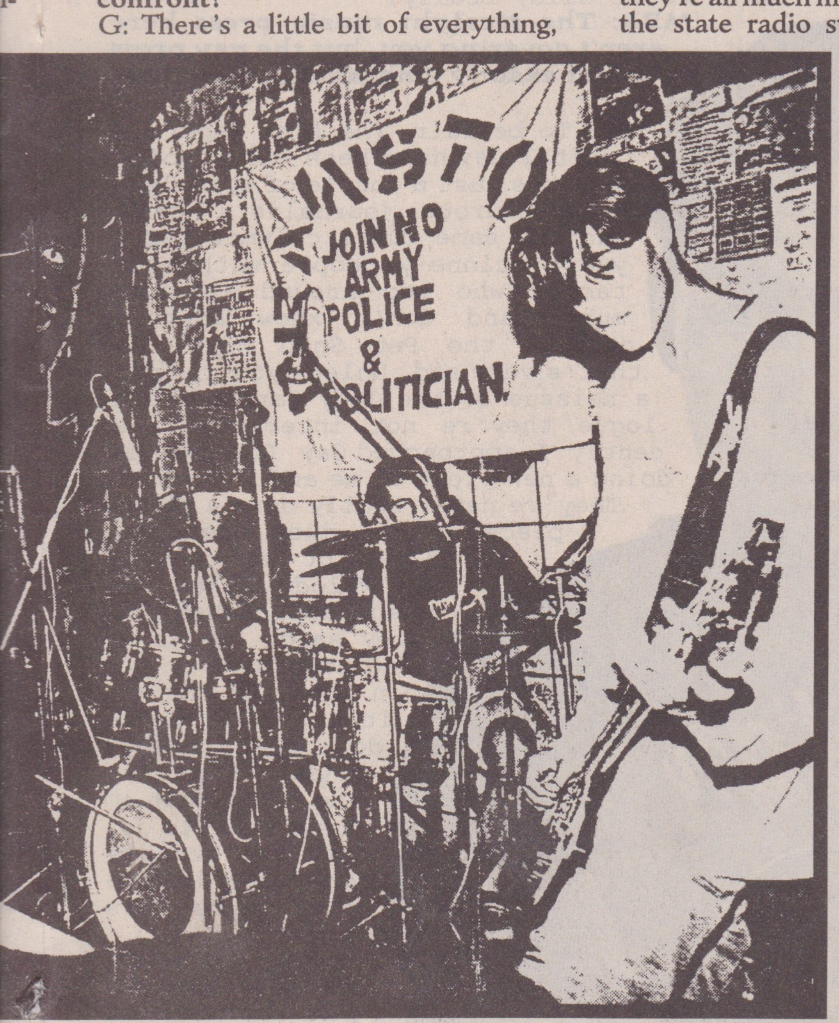

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G: Generally speaking, the scene has progressed, ten years ago we could only dream of being on the state radio, there was no indie radio stations, as there are today (Pingvin, B '92), today they're all much more open to us, even the state radio stations, so we can represent our stuff in specialized programs. The same goes for the TV.

MRR: How much does it have to do with the opinion that punk/indie culture has lost its cutting-edge and as it no more represents danger to the system it is allowed to appear in its media?

G: The bands are too soft, this is the real answer, there is no more of those strong, provoking lyrics and the whole picture, not only surface, but the ideology of these bands has changed, there's less political, social or war topics, and more personal, emotional ones.

MRR: Can you connect it with the overall situation in our country, with people's general mood, with political freedoms?

G: I'm actually taken by surprise, in this situation, when our governments are being replaced every six months, with this enormous inflation, when our standard is far behind what it's been before this war, bands don't sing against our authorities' policies and politicians, but decide to sing about love and their inner personal matter.

MRR: That's what I'm getting at, is it just the reflection of the general apathy or is just the youth is such?

G: I don't think the society is apathetic, for there wouldn't be any new bands that way. The problem is the bands have lost the sense for organization even within themselves, organization of the gigs, of the representation, even of the rehearsals, of everything connected with the band. They all work on "when" or "if" basis. There's many reasons for losing their edge really, I don't know if the war has caused it. Practically, the only positive thing we have right now is that we have really many bands, everybody plays something, promises, but...

MRR: Tell us a bit about your plans, you've changed your lineup again, what are the reasons? Were the ex members not serious enough to accept band's ambitions?

G: I hope that we'll have no more trouble with the lineup, we've found two new members, for them I hope to stay in the band for the next X years, the basic problem with our ex members was they were not serious enough and none of them had enough faith in band's success. There were people within CHRIST (his ex band) and BRAINSTORM that gave up just before the very end, was it the tour or the studio work. It happens since the band was founded, back in '87., but we hope we're through with it now. About our projects, this month my label No Time To Be Wasted Records has put out the split-cassette, BRAINSTORM/BATTLE OF DISARM, with three bonus live tracks, which will not be featured on the LP, the T-shirts are also out, and for the next month I hope to put out the LP.

MRR: Will it be available in, say western Europe or the States, concerning Japan-only distribution?

G: Well, I'm open for any kind of cooperation, but the western market is fed up with this kind of music, really, I think this LP will make it in the far east: Japan, Singapore and, say Taiwan, Hong Kong. About America, it will probably be sold in New York or California, wherever the scene is strong, hopefully the distros will get in touch. I will send promo copies to various zines and mags, I hope there'll be some response. Hopefully, I'll be lucky enough not to have my packages sent back again, labeled "embargo".

MRR: O.K., any last words? (silence) Anything really?

G: Yeah, Fight back & resist.

HARDCORE QUEERCORE

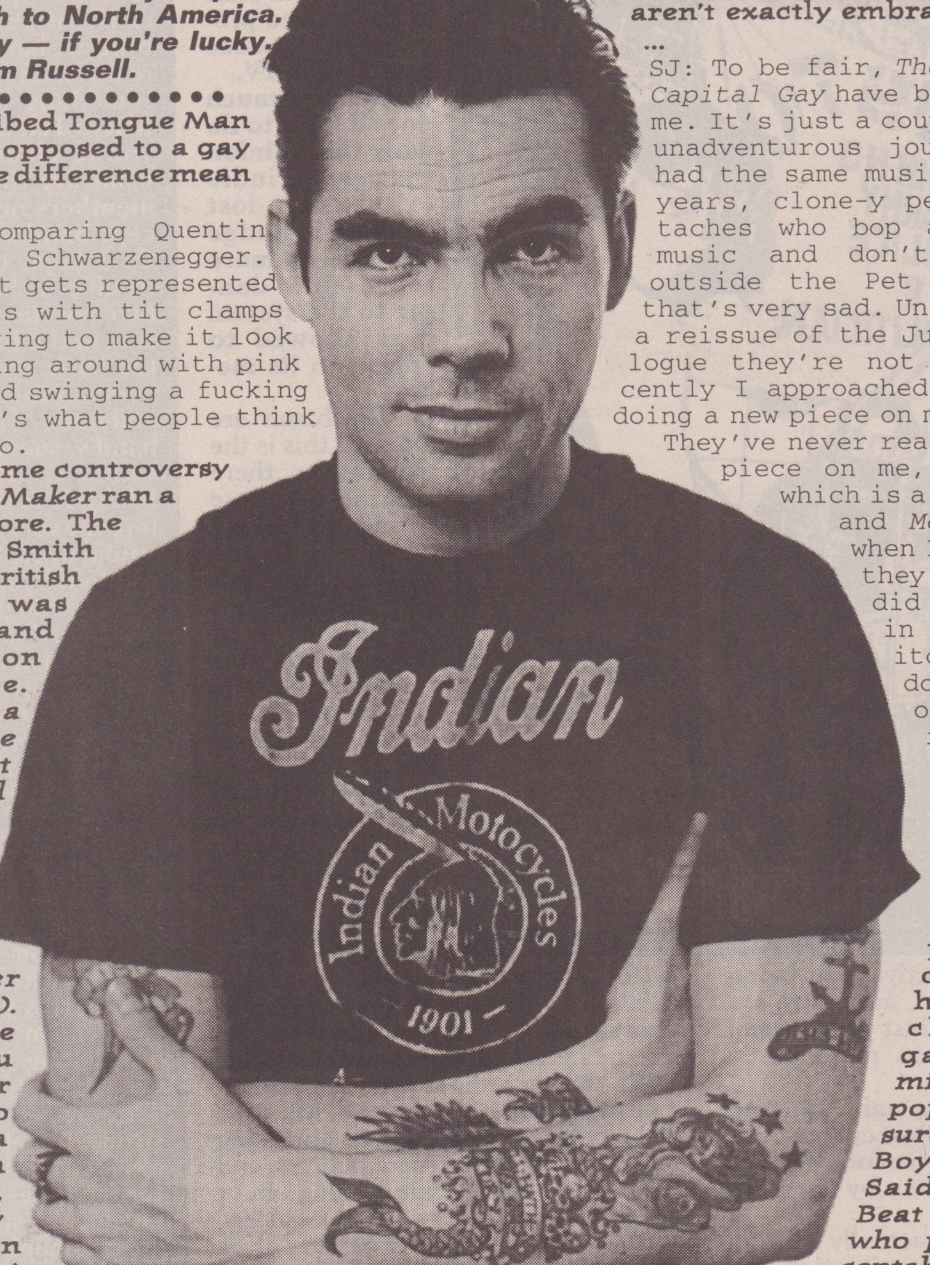
Spud Jones has an axe to grind. The tattooed frontman of veteran British queercore band Tongue Man has been spurting-out bilious industrial records filled with hardcore homoeroticism, violence and death with minimal recognition since 1987. He's just released a compilation LP called Cop This on his record label Drunken Swan and is now ready to spread his message of filth to North America. He'll blow you away — if you're lucky. Interview by Graham Russell.

• •

MRR: You've described Tongue Man as a queer band as opposed to a gay band. What does the difference mean to you?

SJ: It's like comparing Quentin Crisp and Arnold Schwarzenegger. The only scene that gets represented are clone perverts with tit clamps on. Or they're trying to make it look like we're all going around with pink and blue rinses and swinging a fucking handbag. And that's what people think that gay people do.

MRR: There was some controversy here when *Melody Maker* ran a history of Queercore. The journalist Richard Smith claimed the first British queercore band was Sister George and didn't mention Tongue Man once. *(Sister George are a young queercore band from East London comprised of two women and two men. They've toured with Tribe 8 and have an album called Drag King due out on the British queer core label CatCall).* He's since said he didn't include you because he's never seen you refer to yourself as a queercore artist in your interviews, but that's probably because when Tongue Man began in '87, the label didn't exist yet ...



SJ: Definitely. It's like saying Iggy Pop had nothing to do with punk. He really started the whole punk thing, and no one would ever question his authority on that. But then neither does he come out in interviews and say, "I'm a punk." It's stupid. It's like stating the fucking obvious. I don't think it needs to be said, really.

MRR: The straight music press here aren't covering you, but the gay press aren't exactly embracing you, either ...

SJ: To be fair, *The Pink Paper* and *Capital Gay* have been very good to me. It's just a couple of spineless, unadventurous journalists who've had the same music columns for 20 years, clone-y people with moustaches who bop around to disco music and don't know anything outside the Pet Shop Boys. And that's very sad. Unless you're doing a reissue of the Judy Garland catalogue they're not interested. Recently I approached *Gay Times* about doing a new piece on me and the new CD. They've never really done a proper piece on me, just one page, which is a lot less than *NME* and *Melody Maker.* So when I approached them they said, "Well, we did something on you in 1989 and the editor feels we've done quite enough on you." Big fucking deal. What am I supposed to do, retire because *Gay Times* did one piece on me years ago?

MRR: British people seem to pat themselves on the back for having all these chart-topping gay acts *(sickly middle of the road pop acts like Erasure, Pet Shop Boys, Boy George, Right Said Fred, Bronski Beat and Elton John who provide the "acceptable face" of gays in British music)*, but they're pretty unchallenging and unthreaten-

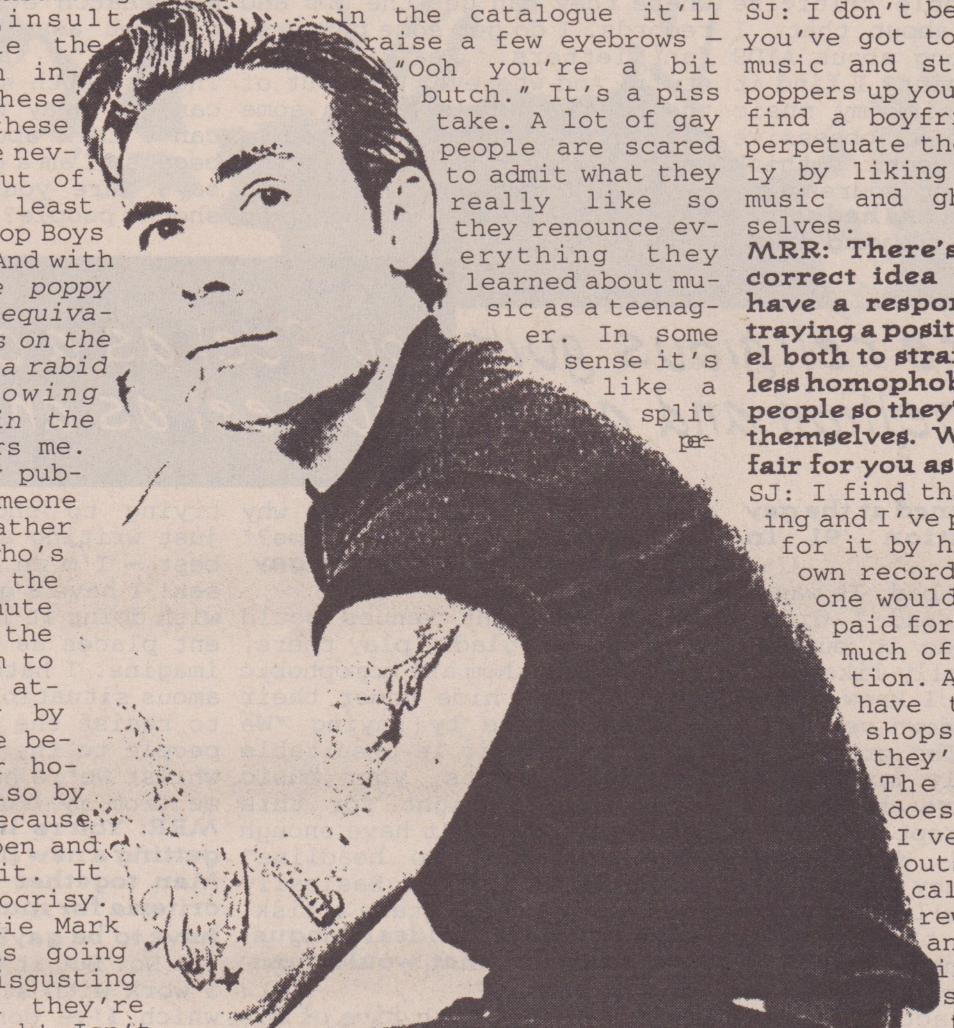
ing ...

SJ: They're not saying anything new at all. People do feel threatened by me, because I am saying something that's close to the bone, about real life. They like you to paint this colourful image of rubber pants and a tutu and dyed hair and Doc Martens and dancing around like a prat saying absolutely nothing. Repeating the same dismal lyrics over and over. Not that I've got anything against repeating lyrics over and over especially if it's got a strong message and is insulting.

I like to insult straight people the way we've been insulted all these years. A lot of these "gay" bands have never even come out of the closet at least where the Pet Shop Boys are concerned. And with Take That *(the poppy nubile British equivalent of New Kids on the Block, who have a rabid cult following amongst gays in the UK)*, that angers me. Most of the gay public prefer someone in the closet rather than someone who's already out of the closet. The minute you're out of the closet you seem to be more open to attack not only by straight people because of their homophobia but also by gay people because you're being open and honest about it. It stinks of hypocrisy. Like with Markie Mark all the queens going "Look at that disgusting homophobe" but they're also going "Lech! Isn't he beautiful though" drooling over the magazine.

MRR: There's still this idea that dance/disco/house music is the "musical language" of gays ...

SJ: What is gay music? Everyone is brought up differently. Most teenagers are brought up with rock music or soul music. But when they decide they're going to be gay they make all these pronouncements about "their" music. They wipe out the past and the bands they used to like. They're worried about inviting their gay friends around and if there's a Led Zeppelin record in the catalogue it'll raise a few eyebrows — "Ooh you're a bit butch." It's a piss take. A lot of gay people are scared to admit what they really like so they renounce everything they learned about music as a teenager. In some sense it's like a split personality. And some people don't come out 'til they're 30. Imagine dismissing all the music you've listened to up to you're 30 all of a sudden when you come out — the Sex Pistols, the punk thing, Iggy Pop, the Smiths, Siouxsie and the Banshees. Pretending all of a sudden it's not there and you wake up one day and it's "I like Sylvester and the Pet Shop Boys and big fat overpaid Boy George."



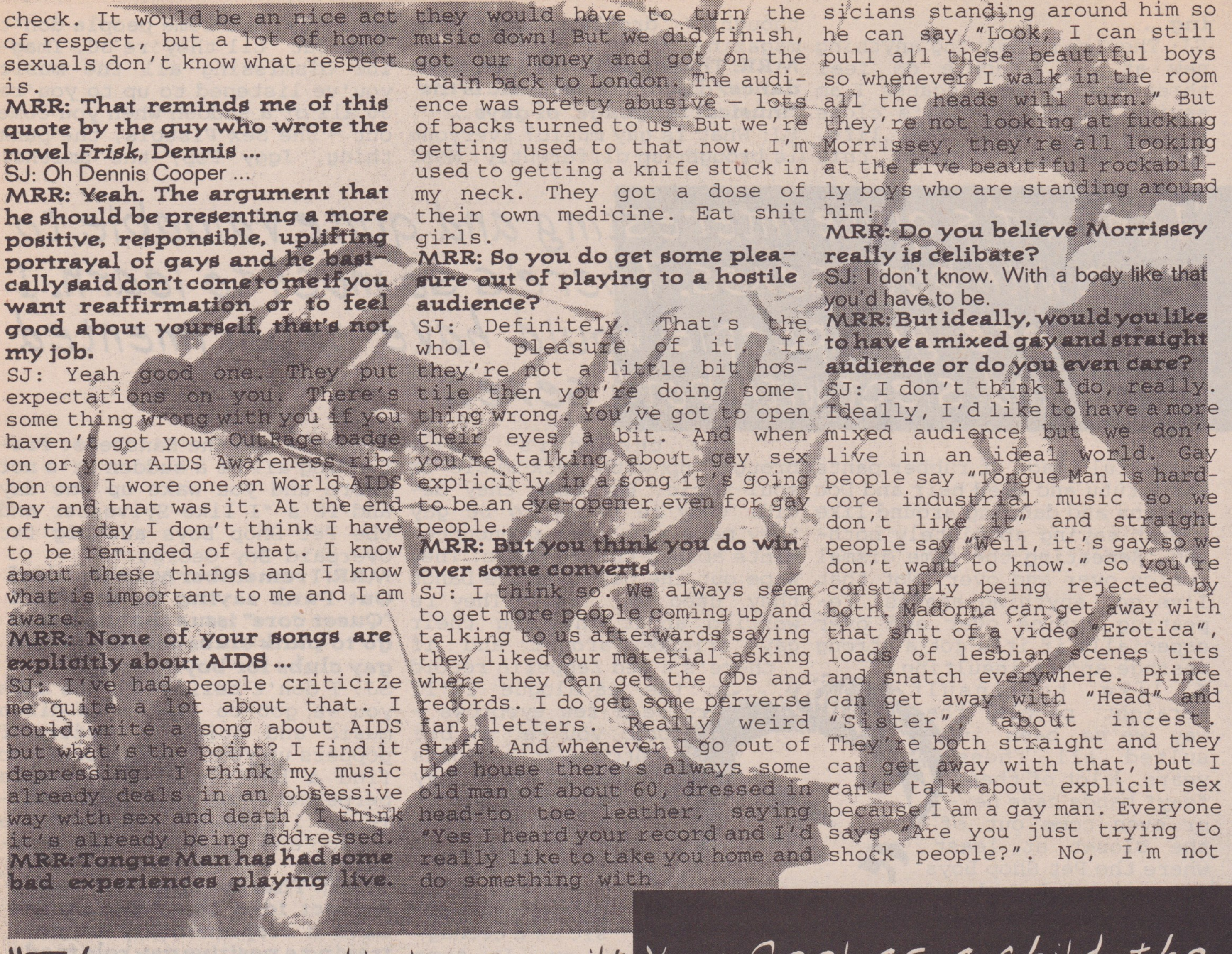
MRR: I remember Matt Smith of Out Punk saying in the MRR "Queer core" issue that he has to go to punk clubs for music and gay clubs for boyfriends ...

SJ: I don't believe in the myth you've got to listen to disco music and stick a bottle of poppers up your nose in order to find a boyfriend. Gay people perpetuate the myth continually by liking only crap dance music and ghettoising themselves.

MRR: There's the politically correct idea that you should have a responsibility to portraying a positive gay role model both to straights so they'll be less homophobic and also to gay people so they'll feel good about themselves. Which isn't really fair for you as an artist.

SJ: I find that very restricting and I've paid for it. I paid for it by having to start my own record label because no one would take me on. I've paid for it by having to do much of my own distribution. A lot of the time I have to check in the shops to see that they're stocking them. The music press doesn't report me. I've paid for being outspoken. So basically I think the reward is all mine and I should fucking get it! I should get a little bit of credit or at least a name

> "I think it's quite interesting and quite valuable to sleep with both sexes. There's so much to learn. I wish more gay people would have experimented more and slept with both sexes."



check. It would be an nice act of respect, but a lot of homosexuals don't know what respect is.

MRR: That reminds me of this quote by the guy who wrote the novel *Frisk*, Dennis ...

SJ: Oh Dennis Cooper ...

MRR: Yeah. The argument that he should be presenting a more positive, responsible, uplifting portrayal of gays and he basically said don't come to me if you want reaffirmation or to feel good about yourself, that's not my job.

SJ: Yeah good one. They put expectations on you. There's some thing wrong with you if you haven't got your OutRage badge on or your AIDS Awareness ribbon on. I wore one on World AIDS Day and that was it. At the end of the day I don't think I have to be reminded of that. I know about these things and I know what is important to me and I am aware.

MRR: None of your songs are explicitly about AIDS ...

SJ: I've had people criticize me quite a lot about that. I could write a song about AIDS but what's the point? I find it depressing. I think my music already deals in an obsessive way with sex and death. I think it's already being addressed.

"The more religious guilt You feel as a child, the more rebellion and anger You feel as an adult."

MRR: Tongue Man has had some bad experiences playing live. Something happened at the gay festival Liberation '91 in Manchester—

SJ: It was really bad. It was an outdoor concert and I didn't really want to do it but our publicist was really like forcing us to do it. I knew it was not going to go down very well and it didn't. The organizers kept deliberately mucking us around. There were about 10 or 15 acts and they kept pushing us back on the bill. When we did finally go on they turned the volume down really low. The organizers said that we were interrupting a church service that was going on next door and the police had actually come over to tell the organizers they would have to turn the music down! But we did finish, got our money and got on the train back to London. The audience was pretty abusive — lots of backs turned to us. But we're getting used to that now. I'm used to getting a knife stuck in my neck. They got a dose of their own medicine. Eat shit girls.

MRR: So you do get some pleasure out of playing to a hostile audience?

SJ: Definitely. That's the whole pleasure of it. If they're not a little bit hostile then you're doing something wrong. You've got to open their eyes a bit. And when you're talking about gay sex explicitly in a song it's going to be an eye-opener even for gay people.

MRR: But you think you do win over some converts ...

SJ: I think so. We always seem to get more people coming up and talking to us afterwards saying they liked our material asking where they can get the CDs and records. I do get some perverse fan letters. Really weird stuff. And whenever I go out of the house there's always some old man of about 60, dressed in head-to toe leather, saying "Yes I heard your record and I'd really like to take you home and do something with you." I always say "Yeah, why not? How much will you pay me?"

MRR: Do you play only in gay venues?

SJ: If straight venues would have us we'd gladly play there, but a lot of them are homophobic idiots. They hide under their own feebleness by saying "We think your music is unsuitable for these nights, your music would not be right for this band, and you don't have enough of a following to headline" which is bullshit. Basically they don't want to take a risk.

MRR: So who is the ideal Tongue Man audience that would turn up at your gigs?

SJ: Morrissey. With five of his cute rockabilly boyfriend musicians standing around him so he can say "Look, I can still pull all these beautiful boys so whenever I walk in the room all the heads will turn." But they're not looking at fucking Morrissey, they're all looking at the five beautiful rockabilly boys who are standing around him!

MRR: Do you believe Morrissey really is celibate?

SJ: I don't know. With a body like that you'd have to be.

MRR: But ideally, would you like to have a mixed gay and straight audience or do you even care?

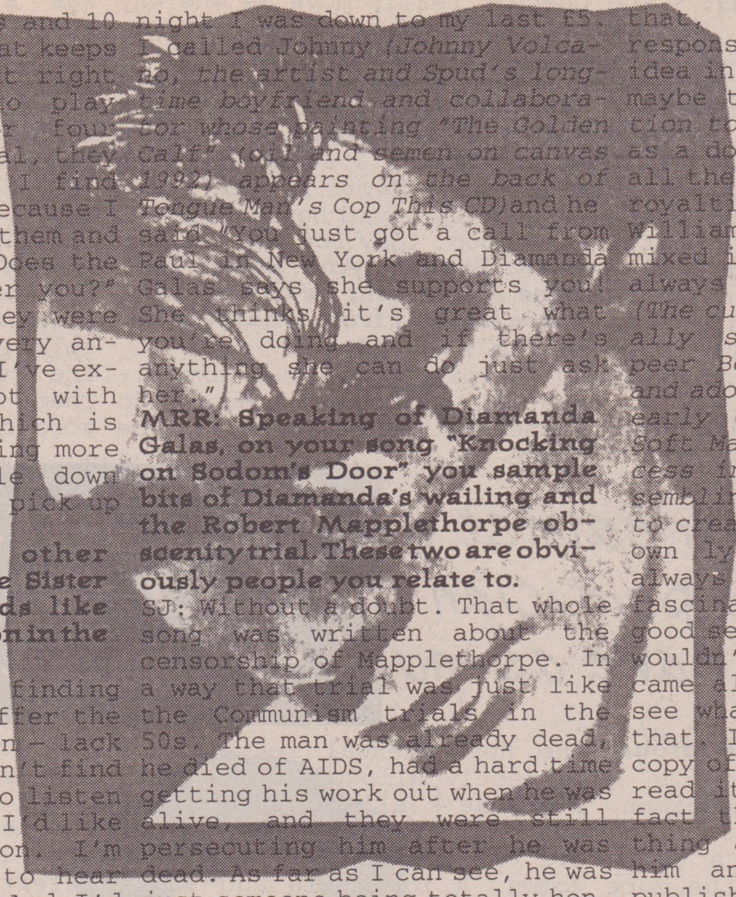
SJ: I don't think I do, really. Ideally, I'd like to have a more mixed audience but we don't live in an ideal world. Gay people say "Tongue Man is hardcore industrial music so we don't like it" and straight people say "Well, it's gay so we don't want to know." So you're constantly being rejected by both. Madonna can get away with that shit of a video "Erotica", loads of lesbian scenes tits and snatch everywhere. Prince can get away with "Head" and "Sister" about incest. They're both straight and they can get away with that, but I can't talk about explicit sex because I am a gay man. Everyone says "Are you just trying to shock people?". No, I'm not trying to shock people. I'm just writing about what I know best — I'm an authority on gay sex! I have a great fascination with doing it in as many different places as you can possibly imagine. I hate sex in a monogamous situation in a bed. I have to resist the urge to handcuff people to the rails of the bed whilst we're having sex to stir me from my boredom.

MRR: You're in the process of getting a new line-up of Tongue Man together now. What's the criteria for musicians — do they have to be gay?

SJ: No. But it helps. Often when I work with straight musicians which I've done quite a lot — over the years I've worked with maybe two gay musicians and 10 or 12 straight ones — what keeps happening is that right right before we're ready to play live, after three or four months of solid rehearsal, they pull out of the band. I find that very annoying 1) because I thought I could rely on them and 2) when I asked them "Does the homosexual thing bother you?" and they said "No" they were lying. That makes me very angry. That's something I've experienced quite a lot with straight musicians, which is why I've been encouraging more gay musicians to file down their finger nails and pick up a guitar.

MRR: Do you follow other queercore acts such like Sister George here and bands like Tribe 8 and Pansy Division in the US?

SJ: I have a hard time finding their records. They suffer the same thing as Tongue Man — lack of distribution. You can't find it anywhere. I'd like to listen to more of these bands. I'd like to hear Pansy Division. I'm very much interested to hear what they sound like. And I'd like to hear Sister George, mainly because they're taking all my press! (laughs). I sent my CD to Bruce La Bruce and I got this reply with his latest fan zine *Monstar*. It's quite funny with some really good faggy comics in it. He wrote this very kind letter saying he's really gone off the queer scene. Evidently he's been really martyrized, being stabbed in the back for trying to speak out. He said next time he's in London we should meet up for a drink at the Black Cap, which I thought was quite funny because anyone from here knows the Black Cap is a right dump! A friend of mine was talking to Diamanda Galas in New York. I got a message one Friday evening. I'd gone out and was having a real shitty night I was down to my last £5. I called Johnny *(Johnny Volcano, the artist and Spud's long-time boyfriend and collaborator whose painting "The Golden Calf" (oil and semen on canvas 1992) appears on the back of Tongue Man's Cop This CD)* and he said "You just got a call from Paul in New York and Diamanda Galas says she supports you! She thinks it's great what you're doing and if there's anything she can do just ask her."



MRR: Speaking of Diamanda Galas, on your song "Knocking on Sodom's Door" you sample bits of Diamanda's wailing and the Robert Mapplethorpe obscenity trial. These two are obviously people you relate to.

SJ: Without a doubt. That whole song was written about the censorship of Mapplethorpe. In a way that trial was just like the Communism trials in the 50s. The man was already dead, he died of AIDS, had a hard time getting his work out when he was alive, and they were still persecuting him after he was dead. As far as I can see, he was just someone being totally honest about his homosexuality, that he was very much into black men, he was obsessed by it. An obsession — what else can you say? You can never meet more of a true artist than someone who is obsessed with his work. Someone who says he's not obsessed with his work, then I'd have sincere doubts about his credibility as an artist.

MRR: Is the song "Uncle Bill" actually about William S Burroughs?

SJ: Yeah, that was deliberately written about him. This was before, of course, all of the Burroughs hype-machine came out with everyone trying to do collaborations with him now; which I find very disgusting. It was written before any of those assholes started doing that, and I may have been responsible for putting the idea in their fucking heads and maybe they're using my *Damnation to an Entire Nation* album as a doormat now as they laugh all the way to the bank with the royalties. I actually "cut-up" William Burrough's words and mixed it with my own lyrics. I always use his cut-up technique *(The cut-up technique was actually started by Burroughs's peer Beat writer Brion Gysin and adopted by Burroughs in the early 60s, starting with The Soft Machine in 1961. The process involves randomly, reassembling texts into a new order to create new meanings)* with my own lyrics anyway. Burroughs always struck me as a very fascinating man with a very good sense of humour. I thought wouldn't it be funny if someone came along and cut up him and see what he thought? So I did that. I haven't yet sent him a copy of it because I want him to read it, read my letters, the fact that I've written something around him directly to him and not deal with his publishers or agents sending legal proceedings and notices back to me in retort. So I've not yet bothered.

"I wanted to talk about sex and I like swearing alot, real people in real life swear. If You fail to get Your message across then You've got no right to be in the business."

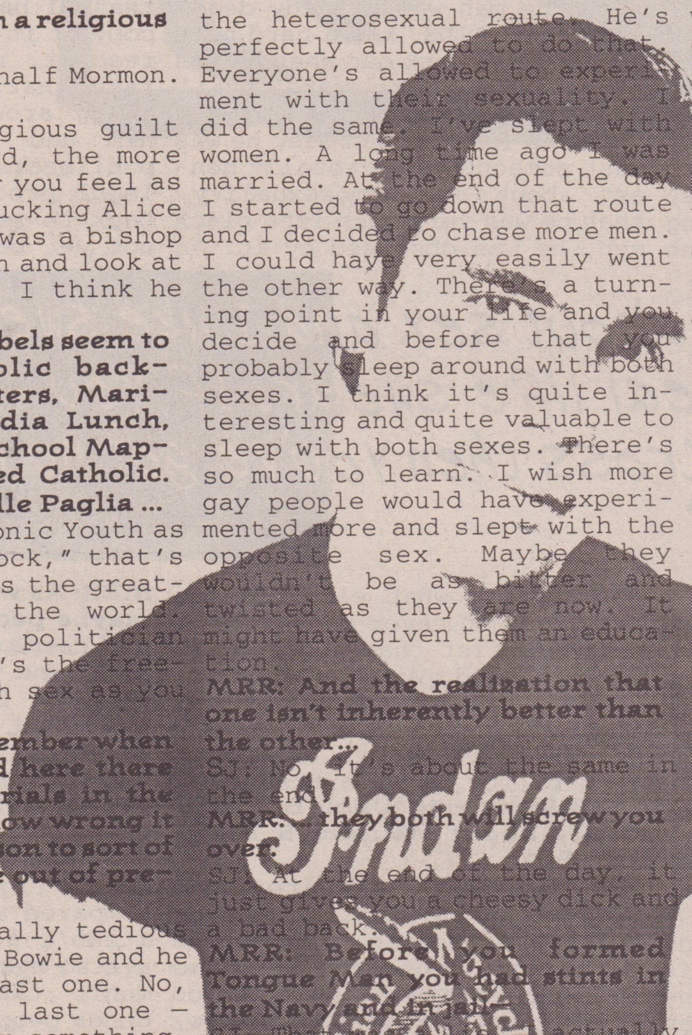
MRR: As well as Burroughs and maybe people like Lydia Lunch and Esene Cervenka, your lyrics make me think of writers like Hubert Selby Jr., Charles Bukowski, Henry Miller.

SJ: Yeah, I like Bukowski. I like his frank openness in the way he writes. I like people who write about sex quite openly, who write about prostitutes and do it right. I've often been compared to writers. It's odd, I can't always say that I see eye to eye with them on that. I don't think I'm "arty" but other people accuse me of that.

MRR: But none of those people are "arty — they're very blunt and straightforward.

SJ: Oh yeah. I think that's the most important thing. So are the best film directors, the best actors. They're always to the point and very sharp. I think you've got to be. That's the whole point. When I first started doing music, I knew I wanted to be aggressive and straight to the point. I wanted to talk about sex and I like swearing a lot. Real people in real life swear. If you fail to get your message across then you've got absolutely no right to be in the business.

"Sex is the greatest addiction in the world. It's something no politician can touch – and that's the freedom to have as much sex as you like."



MRR: Your songs are filled with Biblical and religious references. Do you come from a religious background?

SJ: Half Catholic, half Mormon.

MRR: Jesus!

SJ: The more religious guilt you feel as a child, the more rebellion and anger you feel as an adult. Look at fucking Alice Cooper— his father was a bishop of the Mormon church and look at how he turned out! I think he turned out fine.

MRR: All the best rebels seem to come from Catholic backgrounds: John Waters, Marianne Faithfull, Lydia Lunch, went to a Catholic school Mapplethorpe was raised Catholic. Andy Warhol, Camille Paglia ...

SJ: Kim Gordon of Sonic Youth as well. "Catholic Block," that's a great song. Sex is the greatest addiction in the world. It's something no politician can touch and that's the freedom to have as much sex as you like.

MRR: Hmmm. I remember when Suede first emerged here there was all these editorials in the music press about how wrong it was for Brett Anderson to sort of wring this mystique out of pretending to be gay.

SJ: I find that really tedious now. It worked for Bowie and he was probably the last one. No, Morrissey was the last one — give him credit for something. That's all hype. It's really boring. That man (Brett) doesn't really move me one way or the other. I've got no opinion of him at all, that's how much of an impression he's made on me. I don't think he's all that brilliant other than saying "Can't I sound and look a lot like David Bowie?". All regards to David Bowie — he was very good. Iggy Pop was better.

MRR: Exactly. And Bowie has done everything he can to distance himself from whatever he said in '72 or '73.

SJ: I think Bowie just experimented, like most people do whenever they're young, and he chose to go the heterosexual route. He's perfectly allowed to do that. Everyone's allowed to experiment with their sexuality. I did the same. I've slept with women. A long time ago I was married. At the end of the day I started to go down that route and I decided to chase more men. I could have very easily went the other way. There's a turning point in your life and you decide and before that you probably sleep around with both sexes. I think it's quite interesting and quite valuable to sleep with both sexes. There's so much to learn. I wish more gay people would have experimented more and slept with the opposite sex. Maybe they wouldn't be as bitter and twisted as they are now. It might have given them an education.

MRR: And the realization that one isn't inherently better than the other...

SJ: No. It's about the same in the end.

MRR: ...they both will screw you over.

SJ: At the end of the day, it just gives you a cheesy dick and a bad back.

MRR: Before you formed Tongue Man you had stints in the Navy and in jail—

SJ: That was a lie. I actually was in the Navy but I was given a dishonourable discharge. It was a long time ago. I've actually been in jail but it was only for a day. I think the charge was physical assault on a bartender. But he deserved it. He had it coming. I'd always wanted to know what it was like in jail. I'd read a lot of Jean Genet and was very curious. So the first thing I did was have a wank over the toilet just to see what it was like to do it in prison. Luckily, there was a toilet and not just a bucket. The cell smelled like urine. There were names and dates scratched on the walls. There was one blanket with excrement all over it and a mattress. So I sat on the floor instead of the bed. It was very interesting. In that interview you're referring to, I also said I had my boyfriend handcuffed to a chair at home while I was doing the interview. That actually was true. The rest of it was made up, I'm afraid. My publicist said "You've got to make this really exciting," so I just invented some fiction!

MRR: Well, both those stories have some basis in the truth. You just expanded on them.

SJ: Yeah. (laughs). Stretched the truth.

Spud's last message to MRR readers: There's a large percentage of heterosexuals who wank off to porno mags rather than actually having the real thing and boast about having the real thing all the time. I have to add that because I think that's very true! And they talk to you like you're the one who's depraved! At least I'm getting sex!

Tongue Man discography

1) "Incinerator" EP (1988) DS001

2) "Hot Angel" EP (1990) DS002

3) "Joys of a Meatmaster" LP (1990) DS003

4) "Damnation to an Entire Nation" LP (1992) DS004

5) "Cop This" Compilation LP (1993) DS005

All released on Drunken Swan distributed through World Serpent. For information write to: Drunken Swan/ PO Box 3246/ London SW8 1XL/ UK.

PARASITES

We interviewed three of the four members of PARASITES in their East Bay rehearsal space. We found them to be intelligent, articulate, and personable. *(Although we should point out that the intelligent one was neither articulate, nor personable. Also, the articulate band member wasn't intelligent or personable. Saddest of all, the personable one wasn't very articulate, and was dumber than a stone. Oh well, no band is perfect.)*

MRR The first PARASITES single came out in 1987, what kind of music were you listening to at the time?

Nikki RAMONES, MISFITS, DESCENDENTS, The JAM, The CLASH. I had already been listening to punk stuff for a while then.

MRR Tell us about the first single.

Nikki We'd, I guess been together, somewhat together (laughs) for a little more than a year, and we decided we wanted to put out a record, and we recorded it downstairs in the basement on a 4 track, and kinda just put it out. Of course we had no distribution and they just kinda sat for a while. They are mostly gone now.

MRR Why did you move here from New Jersey?

Nikki Well, I can give you the true answer.

MRR OK.

Nikki My parents decided I could either be in a band, or live in their house. I decided to be in a band.

MRR Did you play many shows there?

Nikki We played reasonably often. Not a real lot. We play more now than we ever did out there. There weren't a lot of clubs to play there. We just kinda played the same places over and over, and fairly often, but like I said there were 3 or 4 places and that's about it.

MRR What bands were you in Dan?

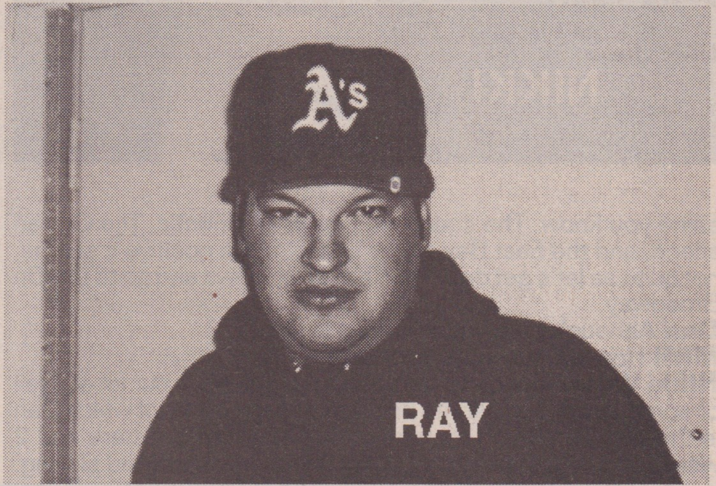
Dan I was one of the new faces of '85 at Ruthies Inn in a band called PILLAGE SUNDAY. Now I'm one of the bitter old men of '94. We were comedy-thrash-metal-art-rock, and we used props and inflatable animals. Then I was in a little ensemble called The PLAGIARISTS. PILLAGE SUNDAY never got out more than a couple demo tapes, we were supposed to be on an Eastern Front compilation, but that never happened because we were afraid of signing contracts. The PLAGIARISTS put out a single ourselves which really moves well when you give them away free.

Ray I was in PARIAH. We were on the first Maximum compilation album and had an album on Poshboy, and some singles. Then I was in a pop band, my own band PARADE. Then I quit music, and got tricked into being in The PARASITES and I'm still here.

MRR Why did you quit music?

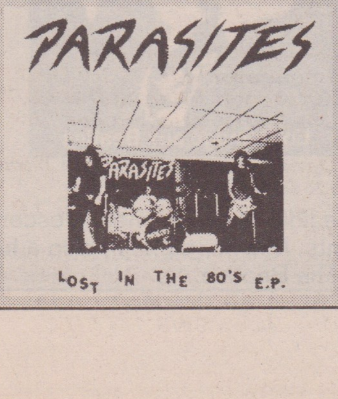
Ray I quit because I was just tired of the whole music biz aspect of it all. I was real confused about the scene and everything, about being in a band. It took a lot of effort, cause the prior 2 bands I was like the leader, so you have so much more to do when you're the leader of a band. This time I did a band because I didn't have to be the leader. So I just show up and play.

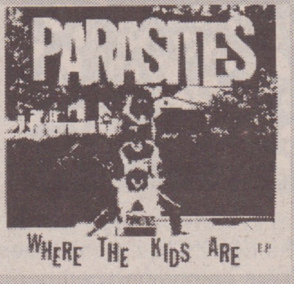
Nikki You did it because we tricked you.



Nikki Parasite talks about his band's 9 singles:

"We'd been together for a year and a half, and decided to put a record out. After we finished half the songs our drummer quit. I said fuck it I'll play drums on the rest of the songs, so we went downstairs to the basement, turned the 4 track cassette player back on and finished it. It was really neat to have a record out, I'd wanted to be in a band for a long time." ('87)

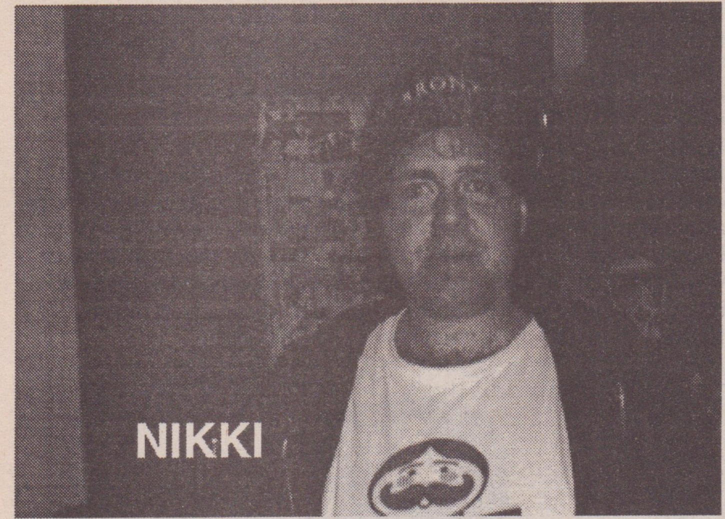



PARASITES
WHERE THE KIDS ARE EP

"It had been a while since we had anything out except tracks on compilations. We'd just finished recording our first album and had some songs left over. We put 2 of them, and earlier live versions of 2 songs from the album on the EP, and released 500 numbered copies right before the album came out." ('90)

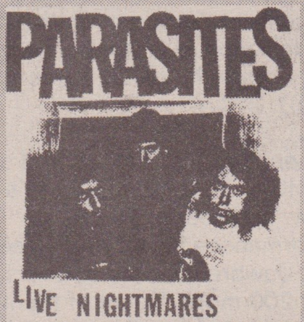
"When I lived in NJ I worked at WFMU radio on Pat Duncan's show, engineering live band performances for Op Ivy, Green Day, Jawbreaker, The Queers, and over 200 more. Some of them, like Screeching Weasel have been

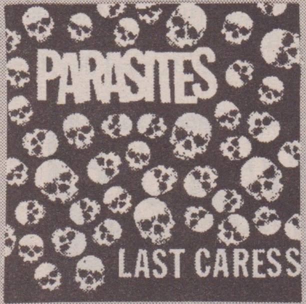
Ray They tricked me with sweets.
Dan We told him he wouldn't have to be the leader.
Nikki Not only did we trick him, but he still doesn't know how we did it.
Dan We tricked him with mirrors and puppets.
Ray Did you really trick me?
Nikki Oh come on!
Ray You tricked me with Little Debbie's cakes.
MRR What year did PARIAH play their first show?
Ray PARIAH was like from '81 to '85. We played with all the biggies, RAMONES, SUICIDAL, GBH, U. K. SUBS, pretty much everybody.
MRR What's it like playing 10 years later?
Ray It's actually not that different actually. It's pretty much the same you know. The scene isn't quite as nihilistic. The Gilman scene, and the East Bay scene is a lot more positive it seems, not quite as let's get drunk and break windows and go to the On Broadway.



Dan Although breaking windows is still fun.
MRR How did you guys hook up?
Nikki Well I moved out here, and the guy from our label, Neil or something, found some people to be my band, of which Dan is the only remaining member. I kinda moved out here and 2 weeks later we started practicing and then we started playing. I never saw them before our first practice.
MRR Is it different playing here instead of New Jersey?
Nikki In terms of?
MRR Anything.
Nikki More people go to see you here. I don't remember as many people slam dancing there. And it seems that all the hair coloring devices are in California. Like New Jersey doesn't have any of those you know.
MRR What bands did you play with there?
Nikki Well let's see. The bands that people would know, BAD RELIGION, L7, REAGAN YOUTH, Walter Lure from The HEARTBREAKERS.
MRR How bout here?
Nikki We've played with NO FX, GREEN DAY.
Ray The FASTBACKS.
Nikki We haven't played with The FASTBACKS. We played with The YOUNG FRESH FELLOWS.
Ray We've been trying to play with The FASTBACKS, We played with RANCID.
Nikki Yeah RANCID, and The QUEERS and TILT, and Mr. T EXPERIENCE, and most of the bands around here.
Ray The ADDICTS.
Dan Yeah that was a good show.
Nikki Yeah we played with The ADDICTS. I would say that 60% of the people who paid to get in were escorted out.
Dan It took me at least 3 months to get all the sparkle out of my drum kit.
Nikki Yeah they used our equipment and threw sparkley confetti stuff all over. It was sticking to everything. That was definitely a rowdy show. Right when we were done someone walked by who had a broken nose, and it didn't really start getting rowdy till they started playing.
Ray I never realized The ADDICTS had such a skinhead following.
Dan It was scary. It was strange for such a goofy little sing along playing funny punk band.
MRR Can you talk about your studio stuff, because your new single on Slumberland is really powerful, without being slick, and I'm wondering how you got that sound.
Nikki Well on "Something to Hold Onto" we did the Bass and Drums live. Didn't we?
Ray No.
Dan No.
Ray No I think the difference is that those recordings have more of a live band feel or just a band feel period, as opposed to Nikki just recording the stuff on his own. Those were the first recordings where there was input to accent the songs.

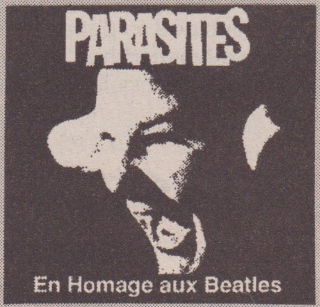
released on vinyl. This split EP has 3 songs from a Parasites WFMU session and 3 WFMU tracks by a New Jersey band called Mourning Noise." ('90)





"Living in New Jersey I got to see the Misfits live many times, and I was an original member of the Misfits Fiend Club. I choose "Last Caress" because it's a great song, and the Misfit's version is out of print.

For the B-side I used one of my 4 track demos that came out real good." ('91)



"Besides the Ramones, Descendents, Misfits, etc., I'm also a fan of The Beatles.

Dan And a song composed with us as a band.

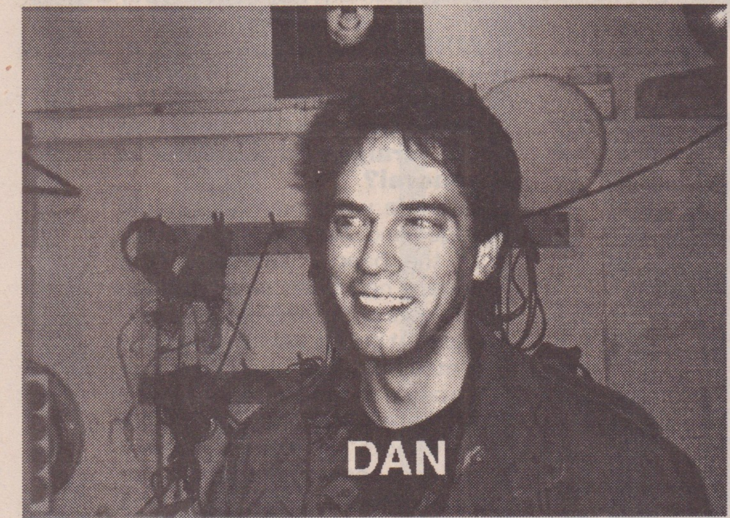
Ray We've done other songs that will be coming out on like the "Pair" album, and those just seem to have a better feel to it just because they have more body or something. And they're more layered I think because different people are playing on them outside of like Nikki. I think because you know you're getting other textures from our recording experience, and I'm sure between Nikki and me we've probably got 20 years recording experience.

MRR What else did you record in the Slumberland sessions?

Nikki "Reason For Treason", from the "Letdown" single, and "Young And Stupid" from the "Punch Lines" CD.

MRR And that was recorded with Kevin Army, right?

Ray Yeah, Kevin gave me my first Bass lesson back in 1978. He's produced PARIAH and PARADE.


DAN

MRR I noticed your last 4 records, including the track on the AVENGERS compilation are all on different labels. Are you getting offers all the time?

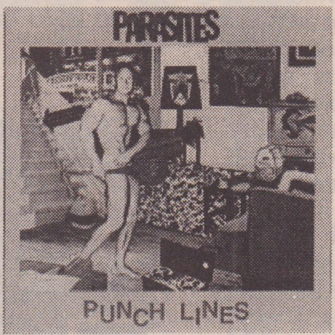
Nikki Well basically they ask us to do one track, and then that's all they let us do. (laughs) The AVENGERS compilation came up when Mike La Vella from CD was putting it together and he liked our idea for what we were going to do with the AVENGERS song so he said OK come and do it, so we did.

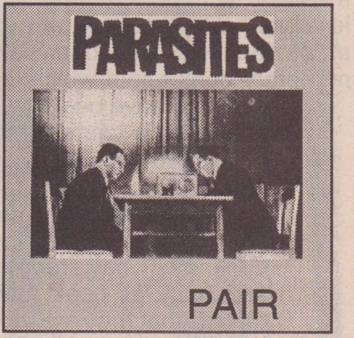
MRR It came out great, but it doesn't exactly sound like PARASITES.

Nikki Instrumentally it I would say that it's not really far removed from what we sound like now and you know this is the way the band is, it's harder edged. Vocally I tended to definitely scream a little more than I usually do, but when the song calls for it you scream.

MRR Your music doesn't seem to fit in one genre.

Ray I think it's punk, it's just sing songy punk. One of the things that drew me to the band was that it was real tuneful. I think that through Hardcore, and Grindcore, and Thrash, a lot of Punk rock lost its tunefulness. Where in like '77 through like '81 a lot of those bands like STIFF LITTLE FINGERS, and The BUZZCOCKS they were very tuneful, and it then got to the point where it got so stylized I think a lot of bands lost any tunefulness, and got into being styled or emotional, which isn't bad, but for me it's just nice to have something tuneful. If our music crosses genres I think it's mostly just because people say we're a pop band. Well we might be real pop, but that's just the tunefulness to me.





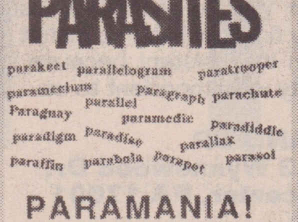
Nikki You can play hard edged music in a punk vein, and you're allowed to have backing vocals and harmonies. I see nothing wrong with being tuneful and powerful at the same time.

Ray We definitely have our pop influences, more so than most punk bands, but we basically consider ourselves a punk band.

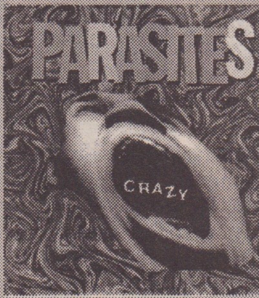
Nikki We're not an emo band or a thrash or hardcore band, we're a punk band, and there's not really that many punk bands around right now.

Ray We don't get caught up in the whole fashion aspect of punk rock, or have to say Punk is this, so this is what we are. We approach it from a musical level. I think that's definitely reflected live. We let the music do the talking.

This EP was released to commemorate the 25th anniversary of the last Beatles show, though I still don't know why. It did make a good place to stick the demo version of "Love Me Too", a Beatle-esque song I originally wrote for Sweet Baby Jesus." ('91)



""Paramania" is where we made the big jump sound quality wise. Some say that's because it's the first one that I didn't produce. I'd like to think it has more to do with the band getting better, and using the studio to it's full potential. It was produced by former band member Gavin McNett. Good songs and good records are two different things, and I think this is when I figured that out." ('91)



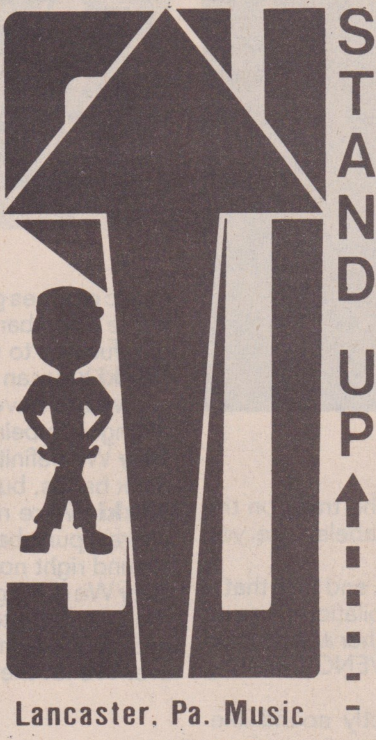
"Munster Records in Spain offered us a one off single, then Unai split from Munster and started Radiation Records, putting this out as his first release. Licensing offers are easy to get, but actually seeing the record released isn't. Fortunately for us Unai did a great job. "Crazy" is on our "Punch Lines" CD. The flip is a non-LP instrumental."('92) already know as our best friends, and our heroes, we were all each others heroes. We all knew that the hardcore scene doesn't provide for the posh atmosphere and the $24.00 ticket prices, they didn't want that and wouldn't have accepted it. They wanted to get a message across no matter if it was 10 kids or 10,000 kids they pulled out all the stops despite of a academic careers and monetary constraints which as Eric said wouldn't have been a problem for them in the years to come. Paul had a great job and Andy was in in graduate school at Cornell for electrical engineering having graduated from Penn with a 3.3 GPA. So I say, remember Paul and Andy as punk rock all-stars that is what they are too me. They had a never say die attitude when it came to conviction and commitment in beliefs and they thirsted for a medium to teach and and to vent, and to emote, they lived for the band and the movement, and you don't find that very often. Maybe for a year or two years a great band, why did they break-up, they broke up because they couldn't hack it and that just wasn't an option for us.

MRR: And what is the future of Stand Up?

JW: Stand Up as Andy, Paul, Parrish, Eric and Jeremy is a fond memory and a very potent testament to the heartfelt hardcore scene of undying commitment, unfortunately, other factors have prevented us from keeping that going. Obviously, in the first couple of days people young and old kept asking what was going to happen to the band due to the families involvement with the band and the media coverage. What we're looking at now, Joe and Keith had been in the band in past years, and Tink, Eric, and I are looking at a project that we would call, Stillstand Up. Something that we need because music was our means of emoting positive and negative energy, and leading a pro-active philosophy On Life not one of resignation or anger. Once more it's something that Andy and Paul need so that we don't let them down. We came to the conclusion that if this tragedy had happened to any one of us they would've known that we would've wanted them to press on and they would've. So for Andy, Paul and us and for the good of the youth culture, whatever good we can induce is a privilege. We are planning to proceed with a project called Stillstand Up because we believe that that is what they would've wanted, and it's what we need to do for ourselves.

MRR: Do you have any closing statements or observations you want to make known?

(entering the room now is Kent Bachman of the band Both Hands Broken he was in Andy's old band the Passed as well as Stand Up and Freefall)



KB: The local scene has lost an important part of it and I've lost 2 of my best friends ever. They would've wanted people to remain positive and remember the good things.

JB: The loss hurts more than anything else in the world. Everyone's gotta be careful, we gotta care and make the most of our lives right now because we'll never know when our time's up.

JW: For Andy and Paul, they continued for a lifetime to believe in the pro-active beliefs that you espouse now hopefully, and if you don't learn something about it because they died in good faith. Humanity and the majority of the world can't say the same of their loved ones who are gone. I'm proud that we never spared any expense in telling each other how much we loved one another and that we cared, verbally and in actions and that we are looking at two guys that didn't waste a moment of their young adult lives in doing good for others, being consistent, and living true to hardcore and punk in a realistic passive aggressive manner that was 100% effective to many people namely; Kent, Keith, Joe, Gordon, Eric, Parrish, and Myself. the End

MRR: You mentioned a lot of straight edge bands, where does Stand Up stand (no pun intended) on the straight edge scene in general?

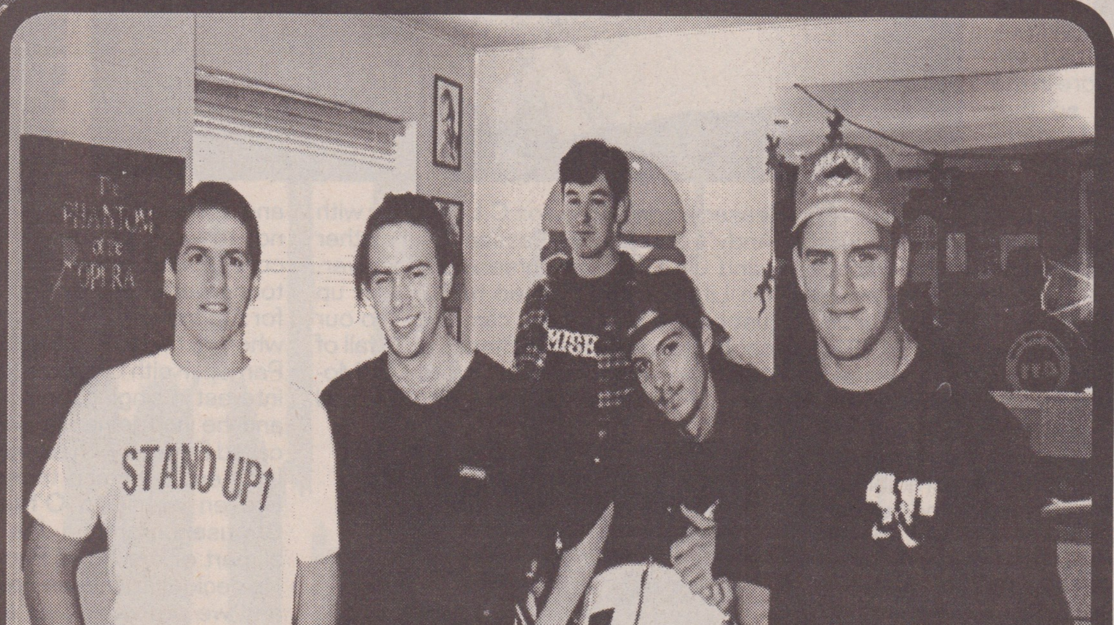
JW: We were never a straight edge band. Actually when I started the band I wasn't straight edge, I had been straight edge for years during the band's existence. At points we've had out of 5 members who were SxE but we never sang lyrics about it. We felt there were other issues that were more pertinent to society and we encouraged people to party smart and not touch the hard stuff. We were far more concerned with the racial issues that we encounter in American society and the environment, we decided that after focusing our energy on that it would be for the greater good than to tell people that consuming a drop of alcohol was wrong and made you subject to death. Despite the fact that many of us were SxE that was not our main agenda, it was a habit that we developed with great pride. So with the generic name and the fact that so many people knew some of us to be SxE we had encountered the straight edge stigma quite a bit and that was o.k. by us. We were simply a posi core band, old school in 1987, SoCal. In 1989, that's what we were and we didn't mind what people thought as long as they would listen. We cleared up the issue many times publicly so as not to seem inconsistent because integrity was important to us.

STAND UP
1413 Wynnewood Dr.
Lancaster, PA 17601

Welcome
to
California

STAND UP↑

Stand Up has been at the head of the Lancaster Pa. hardcore scene since 1987. On Thanksgiving day of this year they suffered a tremendous loss, guitarists J. Andrew Breslin and Paul Thibault were both killed in a tragic automobile accident. The following is both an interview as well as a tribute. Present were: Eric England- bass, Jeremy Weiss- vocals, Joe Barber- 1991 tour member on guitar in place of Paul, and Kent Bachman- Ex-member and friend. Interview by Patrick Scott.


The PHANTOM of the OPERA
STAND UP↑
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'93 10 25

MRR: Could you give a brief history of the band?

JW: I started the band in 1987 when I was going to a junky little boarding school five days a week. I conned this priest into letting me use a facility to make a lot of noise. When I came home with it I saw my friend Paul who was drumming for the band On Life, as well as Andy and the boys, whom I saw every weekend. I got Paul into the band when I heard him playing guitar. I said "Wow, not only are you one of my best friends but you're getting really good at guitar so why don't you join?" He did and we played a few shows. At that point Andy's band the Passed was in limbo with two members down at the beach. He had nothing to do so we asked him to join and hence Stand Up emerged as Paul, Andy, Jeremy and some other guys until we found two other guys who were willing to go the distance, who are Parrish Mellott- drums, and Eric England- bass, they were diehards and we were a five man unit.

MRR: Over the years you have been on a few tours, could you elaborate?

JW: I booked our first tour in 1990, we had a very good friend playing bass who left the band to sing in another band by the name of Keith Cucuzza. And a great guy named Andy Gross on drums. Paul couldn't join us on the tour due to financial constraints so we went as a four piece. The tour spanned from Massachusetts to Georgia. In '91 we toured the United States out to California and back. Again, Paul's financial constraints held him home in Lancaster, so what better choice than our friend Joseph Barber to go with us. He hopped into the van along with Andy, Keith, Myself, and our brand new drummer, Parrish "Tink" Mellott and we did the 23 date tour. From there we did Christmas tours because we were all in college and realized we needed to do more in the middle months so that Stand Up stayed together, people knew it, and so that we could get our message out to people in the typical vein of the hardcore philosophy, which was: pro-activity, elimination of the various isms; racism and sexism, as well as homophobia, and the environment. Our first winter tour was in the winter of '91-'92 in the Northeast states, because we never got to hit them before, and Canada. In '92 we went on tour with Face Value from N.Y. to Florida, through Louisiana, and back up around. That was incredible and those guys became good friends of ours. After that we did another winter tour '92-'93 we went around the northeastern states and into Canada. Last summer, '93, we toured with Sleeper from Staten Island, N.Y. who are. very old and good friends of ours that we had brought to Lancaster a lot and they had reciprocated and brought us to Staten Island a lot as well. We were fans of one another. This winter we had a 3 1/2 week tour booked that ranged from Baltimore to the northeastern states we were so used to hitting, and once again, Canada. That tour, however, has been canceled due to the unforeseen circumstances.

MRR: As a band Stand Up has put out quite a few records, could you tell everyone a little bit about them?

JW: The first record was recorded in 1988 and released in 1989 on Web Of Sound/C.I. Records and that was when I decided to start a label. I was the only original member on the record, we were none too proud of it, nonetheless, it had come out so we released it. In March of 1990 we released a flexi-disc, it was an emergency effort to introduce the new sound and lineup of the band, that was the first record Andy and Paul were on, that was pressed in a quantity of 700, 200 to be released in my fanzine and 500 to be released individually and they sold-out on the summer '90 tour. In July of 1990 we released a split record with On Life. In October 1990 we released a 7" on Tragic Life Records, which the guitarist from Sleeper had done. From there we released a compilation on C.I. Records with Andy's old band the Passed, Paul's other band On Life, and ourselves. However, On Life and the Passed had broken up just before that record came out, so our central focus was with Stand Up. In fall of 1991 we recorded the "Words In Motion" LP with Parrish, Paul, Andrew, and Myself. We were missing a bass player and that's when Eric stepped in for the '91-'92 winter tour. The album was recorded as a four piece and Eric was featured on it because he was now a dedicated brother with Stand Up. From there we went and released a live EP on a Swiss label called Muggelwump Records run by Marianne Hostetter who I had met in California and had stayed in contact with since we started who seemed to be a great person and proved to be one. She released 2000 limited edition colored vinyl records in Europe only and that has sold out since. We were featured on a flexi-disc comp from Lincoln, Nebraska with Phleg Camp, and Lazy Susan, and a German comp. for Ox Fanzine, it was a CD comp. with Necrecedia and some other U.S. and German bands called "Free Yourself". Other than that we've been featured on various cassette compilations and the like. Finally, last month before the accident we had just finished recording 1/2 of our new album, "The Soundtrack Of Experience".

MRR: What happened to the ex-members of Stand Up? Why did they leave?

JW: Andy Gross had financial problems, he lived with his mother and it wasn't financially feasible for him not to work all summer and then go to college, and as we all know the hardcore tours weren't for the money, they were for the movement. We understood when when he had to bow out and we picked up Parrish. Keith Cucuzza had developed an interest in singing, he's a fantastic singer and he had joined a band in Lancaster called Freefall with ex-members of Stand Up Kent Bachman (now of Both Hands Broken with Dan O'Mahoney) Gordon Strausenburgh and Joe Barber who are all part of the "Brat Pack" in Lancaster. He decided to pursue Freefall more avidly and we proceeded as a four piece with Paul on bass for a few months keeping in the back of our minds that we wanted a bass player, but waited until someone awesome came along with the same conviction, integrity, and sociopolitical interests as ourselves, as well as someone who could hang out with the boys and that is Eric England.

MRR: Over the years and tours you have played with many a band, some larger than others, could you name a few so people don't misinterpret Stand Up as a bunch of wannabe "punks" that never did anything?

JW: We've played with Bad Religion, Naked Raygun, Jawbreaker, Outface, 7 Seconds, Soulside, Youth Of Today, Sick Of It All, Verbal Assault, Dag Nasty, Gorilla Biscuits, Judge, Bold, Wide Awake, Up Front, Pressure Release, Vision, All - a lot of the bands that were our inspiration and our heroes growing up, it was a pleasure. Government Issue, Fugazi, 4

Walls Falling, Face Value, Sleeper, Monsula, and Green Day to name a few. We're not name dropping, they were our heroes and it was quite an honor, once more it was great to find out that most of them were very real and w did develop healthy rappor with all of them.

MRR: As with a lot of bands, I'm sure it's been a struggle over the years, why did you stick with it?

JW: We stuck with it because Andy, Paul, Eric, Tink, and I developed a philosophy called "work it", this was to get the message out by any means necessary. We believed in hardcore and continue to do so, what's left of us. Our pro-activity was our main motivation, we worked really hard to screen our own shirts, get records out, and spend our own money to make sure that if we were going somewhere we weren't going to waste the opportunity. If we could get the "Rise Above Racism" shirts, if we could get the album recorded and get the message across, that was the main motivation. So if we had the opportunity to see new people then we were going to do it, so if someone wasn't going to book our tour, we were going to book it, if someone wasn't going to put out our record, we were going to put it out. And if someone wasn't going to fund our t-shirts or buy us a van, well, dammit we'd take care of it. Our motivation was that we were 5 guys that felt very strongly about the issues I mentioned earlier, also, we were brothers and we could get along and that's why I'm convinced we've lasted so long.

MRR: How well have your records done over the years? And what do the numbers mean to you?

JW: As far as that, I couldn't tell you. I know it got better every year, but we weren't psyched because the dollars were getting bigger, we were psyched because more people were listening, and getting the point, for that we were very grateful. We owed everyone who came to see us a big old "thank you" for hearing us out.

Welcome to California
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JB: They stuck together so long because you can do fucking more when you're together. It's like tug-of-war when there's one person on a rope you can't win, but when there's five you can. The numbers just help spread everything. That cheesy saying "strength in numbers" ya know, it's true.

MRR: How do you feel the perception of the Lancaster Pa. scene has changed since you started? It seems as if all we're known for is the Amish.

JW: I resent that! Because, first of all, the Amish rule. That's what Andy or Paul would've said so I'll say it for them. Or Paul would've said, "Well, I am Amish!" I'll tell you, that the scene here is something never to be taken for granted. A lot of the newer people don't really understand the way it was. I'm not telling old man "uphill both ways" type stories, I never looked at it as a chore. To do a show you had to rent a firehall and know that you were never going to be able do a show there again. You had to know that if you didn't convince the football team it was going to be the coolest thing in the world, the place was going to be empty and you were going to a lot of bands a lot of money. However, we got the firehalls and P.A's and we got the bands, we brought in 7 Seconds, and Dag Nasty and a lot of other bands. This gave all the local bands the chance to play in front of a lot of people so people would come see them when the bigger bands weren't on tour. As a result of that struggle bigger clubs that would draw from a larger area jumped in, with the help of Web Of Sound Records and the Chameleon we developed a youth culture in Lancaster that was largely hardcore. I think we owe it to Andy and Paul to carry on and continue our struggles against that which cripples humanity in the world. Some may think Lancaster isn't very well known, well we got Black Train Jack and all the bands calling up here asking when they can play. Just last month Henry Rollins called and asked to play. As did the Bad Brains, so you can see them in Lancaster for about $10.00 instead of $22.50 at The Trocadero in Philadelphia, that's what Lancaster is all about.

MRR: Now that we have the preliminary band information out of the way we can get to the main reason for this interview, remembrance of Andy and Paul. So, could you please explain what happened that night.

JW: On Thanksgiving morning at 2:40 AM Andy and Paul dropped me off at my house and went to go get a video of Bad Religion and the Bad Brains and were coming right back. We were listening to a comp. tape of all our favorite bands and were really excited about it. They dropped me off and went to Andy's house and talked to his little brother, Dave who is in a little punk rock band called Stir Frei they were talking about building a bass cabinet for him and they were on their way back to my house. They were listening to the tape, got too excited, pushed the gas, evidently hit a tree and were killed on Thanksgiving morning around 3:30 AM. That's the story as I know it. We've had a rough weekend, they were both buried this past weekend, I guess the Indians took a couple back for the gipper. Only, these guys were the greatest, Joe and I had the honor of giving the eulogies over our best friends. They were buried this weekend in "Rise Above Racism" t-shirts with Stand Up stickers all over the casket and Stand Up blaring through the church. We blew the speakers in the funeral home blaring our new album. They went out with a punk rock bang. As for Parrish, Joe, Keith, Kent, Gordon, Eric, and Myself, we lost two of the greatest assets to the hardcore scene and so much more, two of our very best friends in the world, people that it is going to be very difficult to live without.

MRR: How have Paul and Andy's lives made Stand Up what it is.

EE: It's really a difficult thing to put into verbal terms. Those guys really made us what we were as far as writing terms or coming up with ideas. They had a really unique bond with us, all the same ideals and ideas we shared so much.

JW: Andy and Paul were our best friends, and in or out of the practice space, or the van, or whatever, we waged constant social war to be consistent with our beliefs. The fact that we all gelled together so much in what we knew, what was fun, and what was appropriate. They were catalysts of the hardcore movement and for the ideals for the band. They would jump in any old time for funding screening of shirts, and helping out. We were a band that if I wrote the lyrics, I was determined, I couldn't stand these bands that have a back up band of mercenary musicians with one lyricist that feels the way he does and therefore you grow to expect so much from your heroes and the rest of the band doesn't really feel that way or give a fuck. With Stand Up we felt that anything we said had to be endorsed by all five members. In that respect Paul and Andy were very anal and I will forever admire them for that. We had lyric meetings where we'd go over our philosophies to be sure that we could espouse all beliefs and live all the lifestyles that we talked about in our music. They were worker bees, they would help me get zines out, they'd help me with graphic arts and they'd help me promote a positive message worldwide. For guys who had been involved in hardcore and punk the last 8 or 9 years of their lives, they never tired.

MRR: To each of you, what do you think the ideal way for Andy and Paul to be remembered would be?

JB: As the fucking heroes they were. They didn't talk about shit they went across the country and into other countries and did something about it, just like the rest of the members of this band, I'm talking as an outsider, just look at how many things they did, the topics they talked about, and how many ears heard it.

EE: I think it's one thing to have a band that has only the band as their whole lives. Most of this band has a smart head on their shoulders and they definitely didn't need the band to be successful in life, Jeremy, Andy, and Paul are all great scholars, and they didn't need the band to be successful and it shows how much of a commitment there was to the band, it shows how true they were to what they felf and what they thought was right, it's just a really impressive fact.

JW: I'd like them to be remembered as two people that is totally touching on what Eric and Joe said, first and foremost I'd like them to be remembered as they

Dan Oooh, we let the cliches do the talking.

Ray We don't worry about the other stereotypes that kinda go with punk rock. That's probably because we've been around punk rock for so long.

Nikki NO FX are considered a punk band, but they do lots of harmonies. They have intricate songs, they have harmonies, they have melodies, and they are still punk and so are we.

MRR Do you plan on doing this band a long time into the future?

Ray I've read so many interviews where a band would say we're in this to the end. I've heard so many bands say we're so into this, we believe in what we're doing, we'll just keep trying until we make it. Those are just cliches. Bands will break up because someone's girlfriend gets pregnant, or their van broke down, or they can't stand each other any more. I'm not sure you know, it's fun right now, anything can happen. There's definitely a camaraderie of being a band, that nothing really compares to it. I mean not a relationship or a person or anything, because there's such a connection there if it's right. I mean there is nothing like it for a musician.

Nikki Being in a band is better than a relationship, especially if you can never have one anyway. It is nice to have something to do. Since PARASITES started there have been a real lot of people in the band, and there were times when we had solid lineups that were gonna do this till "the end", and it turned out that they meant the end of the month.

MRR Do you like recording or playing shows better?

Ray For me it goes with the whole thing. It's like saying which do you like better the main meal or dessert.

Nikki Dessert is the answer.

Ray They don't really go hand in hand. You record and then you play live, and there kind of 2 completely different things. I think if you're into music you enjoy both, otherwise you shouldn't be playing music.

Nikki There's different kinds of satisfaction from being in the studio versus playing live. In a studio you have time to have the song come out exactly the way you want it to. Live basically I try to keep people from knocking the microphone into my teeth. On the East Coast there weren't real big shows with people going crazy. But it's definitely invigorating to play a big show and have people going nuts. We play better when there's a lot of people there, or when people are into the band we play better than when they're not.

Dan The first time we had stage divers was an amazing thing.

Nikki We had a stage diver on the East Coast once.

Ray Playing live is great because you get the reaction right then and there. Live, for me, is where you get the most satisfaction.

Nikki It's better to play a good show and have someone come up to you and say that they like your band.

Ray I'm still waiting for that to happen.

Nikki Hey, it's happened twice, and it's only been 8 years. Nothing's wrong with someone liking the record, but they might live in Bolivia, and I might never get to meet them.

Ray For me, probably playing a show with a crowd that's really into it is basically the best feeling I could ever have. I mean it's better than anything.

Nikki Even cupcakes?

MRR Tell me about your tours.

Ray We lost money and we got lost a lot period due to Nikki's brilliant navigational skills. I've got to hand it to these bands that can tour over and over in a van, cause I don't see how they do it, those bands that will drive a couple hundred miles to play in front of 35 people, and then do it again, and do it all Summer.

Nikki Yeah it's a tough thing. Basically as far as touring goes we know how to lose the most amount of money in the shortest amount of time.

Ray When we play clubs we ask the promoters to guarantee how much money we'll lose.

Nikki We'll be playing the East Coast this Summer. We'll have a new album out then called "Pair". Our first album which is out of print was called "Pair Of Sides". What we've done is taken some songs off that, and we've done new versions of a bunch of the songs. There's also some songs that have never been out before. A lot of the songs we play live there hasn't been any way for people to get them.

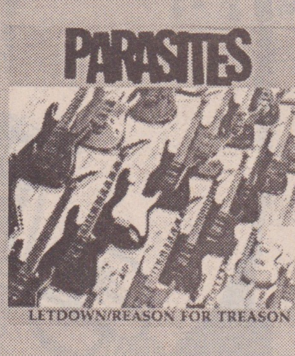
Ray I think the new "Pair" CD is a good combination of the new band, cause the new band's on a few of the tracks, and old tracks. So its not like an oldies greatest hits kind of thing. It's a nice mixture.

Dan It's not a cheap cash-in reissue.

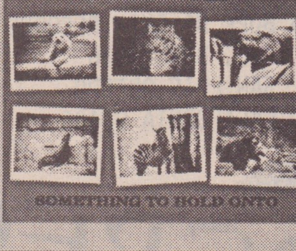
MRR Well I guess that wraps it up.

Dan Did we mention we're anarchists?

PARASITES
P.O.B. 40307
Berkeley, CA
94704



" "Letdown" is our only song with a long instrumental break. We weren't happy with that part, so when we accidentally ran into Kurt Bloch in San Francisco we invited him to lunch, but took him to a recording studio instead. Minutes later we had a distorted mess of a song and all was right with the world. The flip side is a cover of a 1980 punk obscurity by a Midwest band called The Law. It was from the Parasites first West Coast sessions." ('93)



"Slumberland Records in Berkeley approached us to do a single, and since we had already recorded all our songs we told them we'd try to write a new one at our next rehearsal, and well we did. The Leonard Cohen song on the flip is one of the few songs that came out exactly the way I heard it in my head before we recorded it." ('93)

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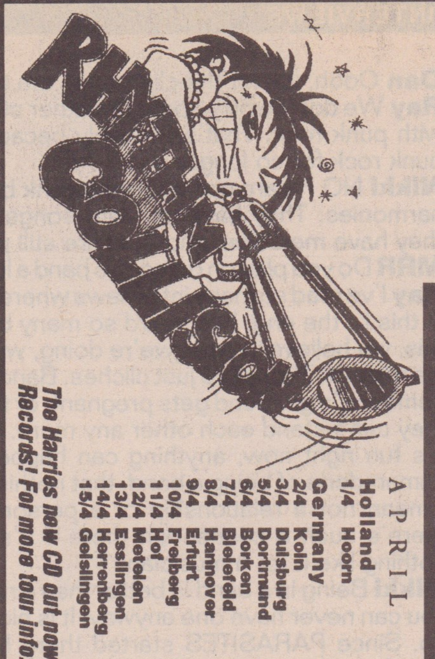

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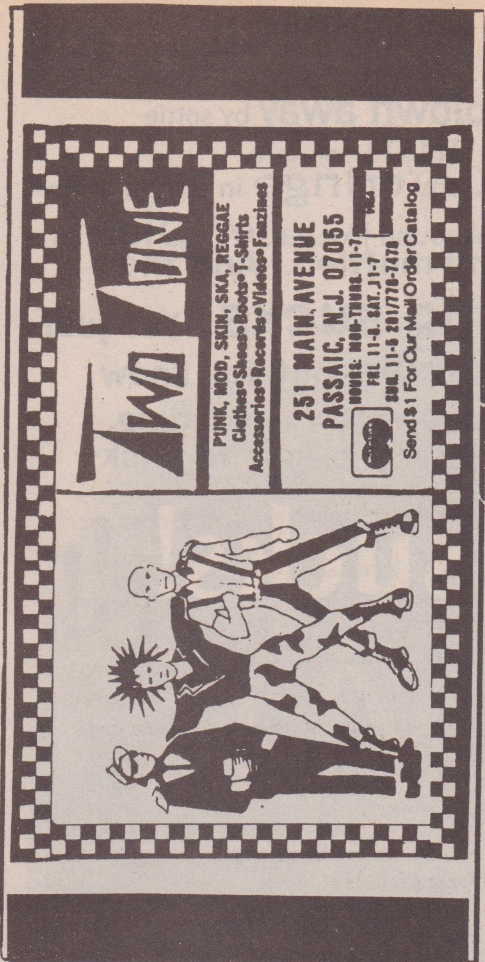
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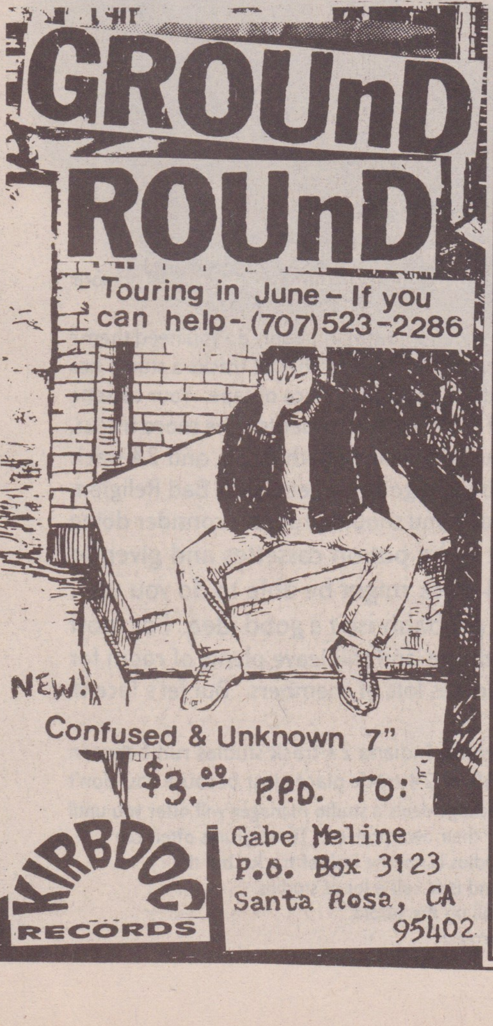
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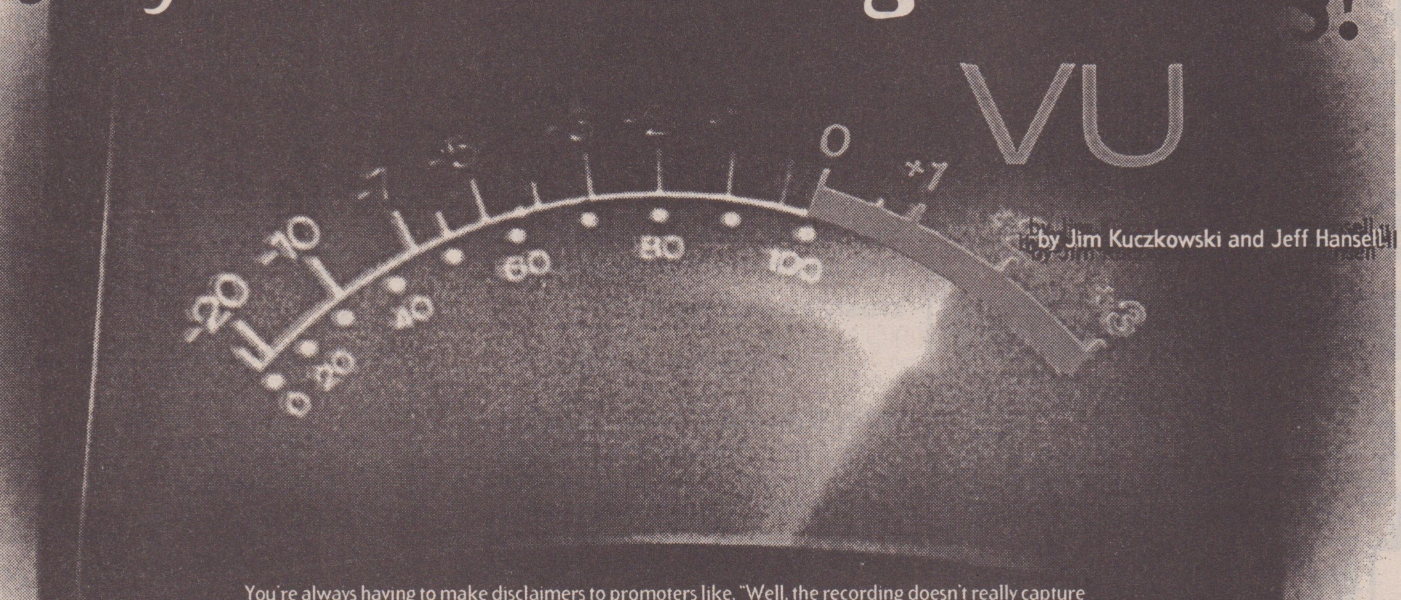
It happens all the time. You go to some show, get blown away by some out-of-town band, and rejoice that they have an album or 7-inch for sale. You take home the new-found treasure, throw it on the turntable, and cringe in dismay at how completely unlistenable the recording is. The drums sound like paper plates. You can't even hear the cymbals. The bass is lost and muffled. And the guitars are more reverb than guitar. it fucking sucks. You just saw a band that could change people's lives, but you know you'll never listen to their record again because of the shitty recording. Or maybe you're on the other end of the stick—

your recording sucks!



by Jim Kuczkowski and Jeff Hansell

You're always having to make disclaimers to promoters like, "Well, the recording doesn't really capture what we're like," or "This is our demo, but you really can't hear the drums on it much". Well, that's lame. There is no reason that a band can't get a decent recording. You spend a lot of money doing it. You should get better than a jambox recording in return. But recording is a business, and your band needs the business savvy to get the most out of your recording budget.

So what is your budget, and what are your goals? By "goals" I mean how many songs are you wanting to do, and how high-quality do you need them? Many people equate the quality of recording to the number of tracks used, and while this is not necessarily true, the number of tracks a studio has often means a lot when it comes to price. For those of you that don't know, tracks are individual bands of audio on a piece of tape. Your cassette tapes have four—right and left on either side. In the studio, tracks are used to mix the levels of different instruments. The more tracks, the more control an engineer has on mixing the different elements of your band. You're basically dealing with 8, 16, and 24-track as options. Once again, you gotta look at your budget and goals. Be realistic. You're probably not going to get a slick Bad Religion-type recording for $200. If you want a killer album-length recording, but only have a little cash, you should probably consider doing it in stages—two or three songs at a time. If this recording is for a debut 7" or just to be put on cassettes and given to promoters to get shows, then 8-track is just fine (hell—a friend who's good with a 4-track might be able to do you up). However, if you're planning on putting out a CD or vinyl LP, then recording on 8-track probably isn't a good idea. For most rock and punk bands, 16-track is a great format. There are enough tracks to separate the drums and still leave plenty of room for the guitars and vocals. You only **need** 24-track if you plan on big production or if your band has lots of members. But let's face it: the main deciding factor on where your band records will probably be price.

You'd be surprised just how much prices vary from one studio to the next. For example, here in central Indiana 24-track studios run between $35 and $90 an hour before engineer fee! You really need to check around. Also, never rule out 16 or 24-track places just because you don't think you can afford it. Many 8-track facilities are just as expensive as 16-track and you never know what package deals a studio manager will offer you until you ask. One reason to call the bigger studios is that they often have interns who are just dying to engineer their own projects. These grunts often can finagle you cheap rates in the off-hours no one else wants. Also, the main draw-back to most 8-track studios is not the lack of tracks, but the oftentimes shitty condition of the mixing board and other devices. The main thing to keep in mind is to call a lot of studios. Ask around with other bands, and look in the yellow pages—it's not hard. When you call up the studio, ask for the manager and say, "I would like to discuss recording my band's project at your studio." —or something like that. Just don't call up and say, "How much does it cost to record there?"—The studio manager will immediately know you are inexperienced on his home turf. Studio managers, for the most part, are like club owners: occasionally you meet a cool one, but most of them are money-hungry dicks. At bigger studios the managers usually work on a commission basis—like a salesman. At smaller studios the manager is often the owner, and is looking to you to help pay his rent. Either way, they're after your cash—so beware! When you call them, don't be cocky, but don't be timid either. Just be insistent upon what you want—a good recording within your budget. If the manager can tell you are ignorant of the recording process, that's o.k. You just don't want him to think you are ignorant with your money. Let him know you are checking around other places and don't be afraid to tell him your budget. Hopefully, then he will give you decent guidance on what you can expect for your money. Ask him (there are some female studio managers but recording is one of the most male-dominated businesses around) what kind of package deals are available. Can he cut you a deal for late-night sessions? Do they have an intern working there who might get cheaper late-night rates? Ask for free set-up time—in fact—demand it! This means you aren't on the clock the moment you walk in the door. Usually, a studio will schedule in a free hour, hour-and-a-half for you to set up your amps and drums while the engineer mikes them up. Of course, this won't apply if you've got a package deal like a blocked-off weekend. If holidays are coming up, see if you can get cheap time then. I've done really cheap sessions on the Fourth of July! When you discuss prices with the manager, be sure to ask about tape cost. A reel of 2" 24-track tape sells for anywhere from $145 to $205. This shows one advantage of lesser-track formats. For instance, 16-track machines mainly use 1" tape, which costs about (duh) half what 2" tape costs.

> **Just be insistent upon what you want—a good recording within your budget.**

The cheapest tape format, but not as popular just yet, is S-VHS tape used with ADAT machines (ADATs are new digital 8-track recorders that are becoming more and more common. These machines are cheap, so a lot of people are starting small studios with them. But beware—just because its digital, doesn't mean its better! Analog and digital both have their advantages and disadvantages). The other thing to ask about is tape speed. Most professional analog machines run at both 15 and 30 i.p.s. (inches per second). Obviously, you can fit twice as much music on the 15 i.p.s. format than on 30 i.p.s. The downside of the slower tape speed is a higher noise floor (tape hiss). As long as the facility has been maintained properly, you should have no problem going 15 i.p.s. Most places use 10 1/2" reels of tape which hold approximately 15 minutes of music going at 30 i.p.s.—double that for 15 i.p.s. When discussing tape cost, pull out a pen and paper and write down the width, brand, and numbers associated with the kind of tape that studio uses. For example—2-inch Ampex 456. You see, you'll probably find tape cheaper at your local music store than the studio, but if you get the wrong kind you're fucked! The manager may suggest renting tape as an option. Don't do it! It will probably only save you twenty bucks, or so, and may mean using tape that ten other bands have recorded on already. Used tape is o.k. as long as it was only used a few times and isn't over 10 years old. The other tape cost is what you will mix down onto. Most people use DAT (Digital Audio Tape—not to be confused with ADAT 8-track machines) these days because it is cheaper and more convenient than analog 1/4" tape which used to be the standard. Once again, you may save a few bucks getting this somewhere other than the studio, but make sure you get the right kind! (This doesn't apply as much with DAT, but check with your engineer anyway.)

Most studio managers will end your phone conversation with asking you to come in and see their facilities. Their idea is that once you come in you'll be so dazzled by all the fancy equipment and flashing lights that you'll be sold on their place and lose your desire to drive all over town looking at other facilities. If it seems like a possible studio to use, of course going to the place is a good idea. Just don't fall in love with the rows of buttons and knobs—every decent studio has them. A good rule of thumb may be to visit at least three studios before picking the one at which you will record. When you get your tours of various studios, the managers will point out all sorts of benefits and good points of their business place. You may not have a clue what they're talking about, for the most part, but don't worry. What you should be concerned about more is HEARING some recordings made at each place. Tell the manager what your band is like. He may not even have punk recordings for you to listen to, but he should be able to come close. One trick they'll pull next is to play the stuff real loud on the large "far-field" monitor speakers. Ask to listen on the small "near-field" speakers set closer to the recording console at a moderate listening volume. Almost anything sounds good cranked up on those big speakers on the wall. If you like the way something sounds, ask how much that band spent on what you're hearing. This is also a good point at which to ask for names of engineers the manager would suggest for your band.

Getting a good recording doesn't always start with finding a facility to record in. A lot of times the important thing is not **where** you record, but **who** you record with. You are looking for an engineer—not a producer. An engineer records you and tweaks the knobs and buttons. A producer says, "Why don't we add organ to the choruses". But an engineer does give you a sound, so it's important to find the right person. You could record your punk band at Paisley Park (Prince's studio), but if an R&B guy is at the knobs its gonna sound screwy. You need to find someone who knows the kind of music you do. If you know bands from your area with good recordings, ask them who did it and how much it cost them. Of course, if there's an engineer in your local scene—goes to shows, is known to be a good guy/girl—we encourage you to go with him/her. If you find the engineer first, you may be able to avoid the whole hassle of finding the right recording facility since most engineers will suggest one or two places they feel comfortable working. If you aren't hooked up with an engineer by friends of your band (you shouldn't necessarily trust their judgment either, since you may be able to find someone better), then the studio managers will suggest their best engineers that fit your style. Get their names and numbers for further investigation.

So you call a bunch of engineers and tell them your band sounds sort of like Rancid and Screeching Weasel, and they pretend (or not) to know what the fuck you're talking about. Ask them for demo tapes of bands similar to yours they've recorded. If they **do** know what you're talking about and have good references or demos, ask them where you should record, given your goals and budget. If you were hooked up with this engineer through one studio and he starts

suggesting another, he's probably doing you right. Hopefully you'll find someone who's into your band and wants to record you for more than monetary reasons. If they like you, they might be able to get you a better deal at the studio than if you're on your own. At least they'll work harder for you during the recording. One way to tell if an engineer is really interested in your band is if he suggests getting together at one of your practices for pre-production:to discuss and plan the recording.

"Pre-production" is basically a catch-all term for everything you must do to prepare to record. If your engineer comes to one of your practices he'll probably discuss various ways the recording can be done. The band can all be in one room playing together or in separate rooms. While it is important to have amps in separate rooms (or at least away from the drums), most rock and punk bands are better off playing in the same room. This can easily be accomplished with extra-long guitar cables and/or speaker cables. Another option an engineer may bring up is having the drummer play to a click track. This is a tempo cue for the drummer which he will hear in his headphones in order to stay on beat. This basically is unnecessary for punk music, but if your drummer wants to do it go ahead. Just make sure he/she can do it! A lot of drummers can't. The way to learn is to get a cheap drum machine and practice with it 'til you drop.

If you're going to use a click, ask the engineer to use a drum machine with a full percussion groove—not the studio metronome that only ticks off quarter notes. He should also discuss your mixing situation, like how much time you will need to spend mixing the songs and whether or not you should mix on a separate day from the tracking. Mixing on a separate day is a good idea since your engineer's ears will be fresh. A good rule of thumb on allotting your mix-time (If you don't use it all, you shouldn't have to pay for it.) is **at least** an hour per song (Big rock stars spend a day or more on each mix!). It may take longer or shorter depending on how nit picky you want to get, how many tracks you are using, and how fast your engineer works. Even if the engineer doesn't come around for pre-production, you should discuss mix-time. I've heard many recordings go wrong merely because the engineer only had an hour left at the end of tracking to mix four songs.

Even before you know logistically how the recording will take place, it is time to practice. Pick out the songs you want to record and practice them over and over, and then practice them some more! Work out all of those little parts you never really thought to hard about—like background vocals and guitar solos. I've seen way too many bands spend an hour trying to do a background vocal that should have taken ten minutes. Remember, you're going to be on the clock. You don't have time to fuck around! Nail down all your parts and record the band on a jambox—you'd be surprised at the flaws you may discover.

That jambox tape is a good thing to do for your engineer, also. Give him a tape with the songs you plan to record on one side, and some of your favorite recordings on the other. These recordings will be used as "references". You may pick out different references for different reasons: you like the guitar on one song, the snare drum on another. One important reference is a recording with a blend you like. That is, a recording that shows how loud you want the different instruments in comparison with each other. Label the two sides of the tape accordingly— "your band name" on one side and "references" on the other. List the song titles on the cassette's J-card. Next to your reference songs write what you like about each recording. I guarantee that if you present your engineer with this a good couple weeks before the session, he'll be so impressed with your professionalism and desire for a good recording that he'll give you everything he's got. Besides that, he may help you figure out in advance how to get the sounds you want. If you write next to a particular reference song that you love its clanky guitar sound he might say, "Oh, well that's definitely some Fender amp, like a Twin or Super Reverb". Then you remember your old friend who's got a Twin, call him up, and ask if you can borrow it! By the way, you should probably bring that jambox to the studio also. I'll tell you why later.

This brings us to the other part of pre-production—gathering up the things you'll need for your session. First, and this should go without saying, get new and extra strings and drumheads! I can't believe how often bands will ignore this simple preparation. Not having an extra set of guitar strings on hand at the studio is just dumb. And if you're spending more than $200 on your session and your drummer brings in drums with beaten up, worn out heads, you may as well throw your money away. As I mentioned before, you should pick out references for your recording—CDs and cassettes of what you want your recording to sound like. This is your best means of communicating what you want to your engineer. I can not stress just how important this is! When you pick out these references keep in mind that they don't have to sound like you—just have to have sounds you like.

Besides these basic items the question of what to bring to the studio starts to get a little sketchy. Some bands think its blasphemy to use anything but their own instruments and amps, but I say if you want the sound of your best friend's big Marshall 800 and all you have is a shitty little Crate, don't be stupid—borrow the Marshall—c'mon, he's your best friend! Don't expect your engineer to "fix it in the mix" or EQ your stupid piece of shit Hondo-going-through-a-Fender M-80 into sounding like a Les Paul through a Mesa **Boogie—it won't happen! Beg, plead, and offer sexual favors to those around you with the cool gear! Some of you, I'm sure, are those geeks who have been hanging out at the local guitar store since you were two. They would LOVE to help you out!—Just ask! Borrow from your drum teacher. Borrow from your guitar teacher. Borrow from your English teacher—he has that great Fender Mustang he hasn't played since he cut his hair! Borrow, borrow, borrow, and then borrow some more! And when you've exhausted your free resources, go into that drum store and convince them that if that amazing $800 snare you've been drooling over works out at the studio, you'll buy it! And if they say, "No, we'll need a rental fee of $30 for it," HAGGLE! Actually, your engineer can probably help in this department, too. He probably not only has some cool stuff at his disposal, but has a little clout at that drum store too.**

So finally the big day comes. You load up all your band's stuff along with those five guitar amps, three bass heads and five snare drums you've finagled into your grubby little hands and head for the studio. For god sakes, don't show up late! You don't want to screw yourself out of that free set-up time. Once you arrive at the studio try to relax. If you've done proper pre-production and everyone knows their parts, it should all go smoothly. Give your engineer those reference discs and tapes right off, in case he wants to use them from the beginning. He may lay them aside until the mix, and that's o.k.

After cutting the "basic tracks" (drums and bass, essentially), the engineer may ask you to double the guitar parts, play a lead separately, etc. Unless he asks you to do something you know is screwy, go along with what he says. At this point you kind of have to trust him. Doubling guitars, using a little reverb, adding a tambourine here and there, and such things are not cheating. Most of your favorite recordings probably use these and other "tricks". You may think you just want to capture the band's live sound—which is fine—but you have to realize that live music has a lot of advantages over recorded music. In the live setting your band is loud as hell and the audience receives an energy from the music, the stage and each other. A recording has to hold up when the listener is alone, playing it at low volume and has heard it fifty times. Of course, if it doesn't sound right to you, don't do it. Hopefully your engineer can be trusted to suggest what's best. During guitar and vocal overdubs, some members (drummers) will probably become restless. This is a good time to ask the engineer where the studio keeps its copies of MIX magazine. Most decent-sized studios keep a backlog of these mags. The cool thing is they put out a yearly (usually around January) directory of all North-American cassette, CD, and vinyl duplicators and manufacturers. They don't list prices but they do have everybody's phone numbers. If you find the latest directory, ask the engineer if you can scam a xerox of the listings (most studios have a copier).

During the mix-down make sure your engineer uses your reference recordings. He should be able to switch easily back and forth between your band and the reference material while trying to match them up. When a mix is finished, don't simply go on to the next song. Ask for a cassette copy of the mixed song. Test it out on your jambox. Test it out on your car stereo. Compare it to your reference cassettes. Don't just trust the studio speakers. Your recording needs to sound good in the real world too. Minor adjustments often need to be made to a mix after listening to it outside of the studio.

Recording is a strange business. Bands get screwed constantly due to shitty studios, engineers, and studio managers. Bands also have a knack for screwing themselves—using shitty instruments, trying to accomplish too much on a small budget and not communicating with their engineer. Preparing to record and finding the right person and place to do it, can be tough, but is possible. Good luck.

Jim and Jeff are from indianapolis, iN and would love to record your band! They get cheap rates--with no engineer fee for punk bands! Call or write them before you go on tour to set up a show, recording, and a place to crash! Jeff (home: 317-924-0176) or Jim (home: 317-251-5998, work: 317-579-7850. C/o Treefort Productions/ 5838 Haverford/ indianapolis, iN 46220.

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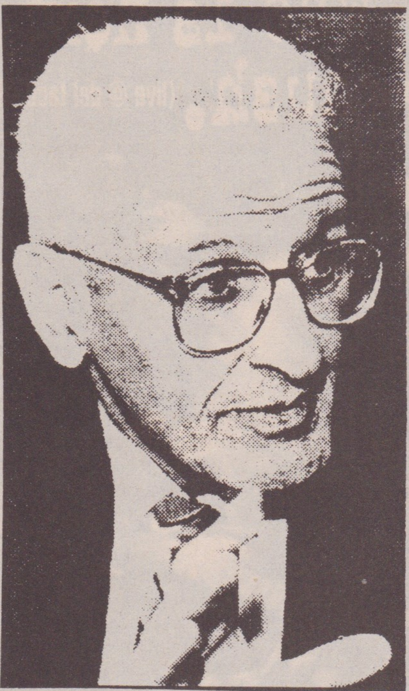

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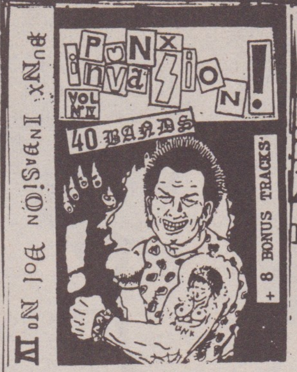

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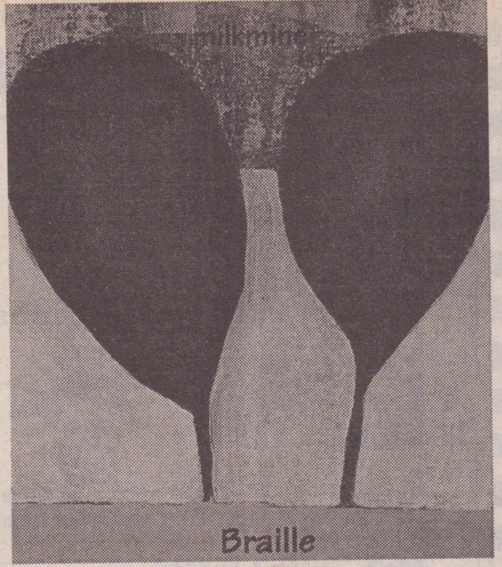

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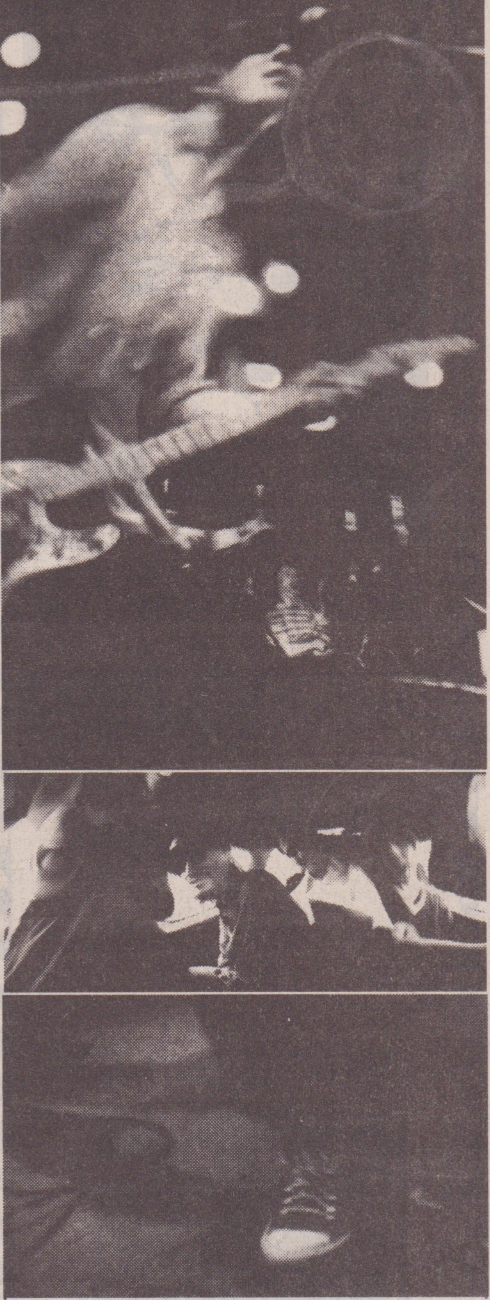

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AMERICA UNGLUED : TWO VIEWS

JEFF BALE

CRIME AND NOT NEARLY ENOUGH PUNISHMENT

When readers send in hostile letters like the two that appear in last issue, I always have mixed emotions. On the one hand, I'm amused by the off-the-wall personal attacks and the ridiculous attempts to distort my previously expressed views. On the other, I'm saddened because they are all too representative of the emotion-laden, cliche-ridden "thinking" that is characteristic of so many self-righteous "political" punks. I have no intention of wasting space defending myself from absurd charges that I'm a "frat boy" or that my idea of freedom is "hunting/torturing animals". In fact, the only reason I'm even bothering to mention such stupidities at all is because the latter assertion-that I think people should be free to engage in violent behavior-provides a good introduction to the subject of my column this month.

As anyone who can read English should realize, I have never advocated absolute freedom of **behavior**. On the contrary, in **Threat By Example** I explicitly argued that behavior **should** be restricted, not by abstract, utilitarian notions of "the common good" or the alleged interests of some imagined collectivity, but solely by the fundamental rights to which every individual should be equally entitled. In any society based upon the rule of law and a modicum of civility, these include the right not to be arbitrarily subjected to violence or physical harm, the right not to have one's personal property stolen or destroyed, and the right not to suffer from **tangible** forms of discrimination and persecution. Period. (Note that this list specifically leaves out the "right" not be offended or the "right" to avoid hearing insulting remarks, for to include them would be to severely restrict the freedom of speech and expression of other individuals, precisely the sorts of liberties which any society that claims to be democratic and free must guarantee. Even Mr. Panch and Mr. O'Brien might be penalized for violating these bogus "rights" at some point in their lives. Suppose, for example, that I complained to the relevant authorities because they insulted me in their letters and thereby offended my teensy weensy sensibilities.) Moreover, I followed up this argument by calling for a rigorous and uncompromising return to the principle of **personal** responsibility. This means, first of all, that comforting liberal and leftist shibboleths which automatically hold "society" (or some other nebulous, impersonal villain, such as "capitalism" or "institutionalized racism") responsible for everyone's individual failures and crimes need to be jettisoned at once. Such a return would not only be beneficial for the health of their potential victims, but also for the irresponsible, predatory individuals who are constantly seeking to avoid taking personal responsibility for their actions by blaming "evil" external forces that are allegedly beyond their control. On a more practical level, it means that individuals need to be held directly accountable for violating the basic rights of others which I listed above. Far from advocating that anyone has a right to torture animals, rape women, or commit other violent crimes, I would advocate that such individuals be **severely** pun-

TIM YO

IT'S THE (CAPITALIST) ECONOMY, STUPID!

You want to talk about crime and violence, then let's talk history first.

Back in the 1930s, liberal capitalists realized that the state had to do something to soften the social blows that free market capitalism inflicted on working people. The Great Depression was fully raging, the economy was collapsing, no jobs were to be found, people lost their life savings, lost their homes and farms, and anti-capitalist ideologies (Communism and Fascism) were gaining popularity.

"Pure capitalism" had no manner or desire to make life bearable for those people displaced by periodic economic ravages, technological advances and their accompanying job elimination, military and economic warfare, changing international markets and labor pools. But President Franklin D. Roosevelt understood that the only way for capitalism to survive the social upheaval was to give it a more human face. He forced the more conservative capitalists and politicians to see that their long term success and maintenance of power and wealth depended on putting a small part of their profits, via taxation, into social welfare programs for the victims of capitalism's changes.

Thus was born such concepts as social security, unemployment insurance, public works programs, and larger government bureaucracies that not only implemented those "entitlements" but also helped employ millions of people who couldn't find work in the private sector.

Along with this, recognition of labor's right to organize was supported, paving the way for an alliance between capital's management and labor's leadership that was willing to get in bed and be bought for cheap... just as long as they worked together to isolate and destroy any truly radical labor organizations that wouldn't whore out to short term interests.

In other words, this combination of social approach was a cheap way for capital to buy off any intelligent threat to their hold on power, a mollifying pay-off to quiet the desperate working people mangled by the economic laws of capital. (And make no bones about it--because real capitalists don't either--capitalism demands that in order for economic entities to survive, they must make ever-increasing profits and gain further control over more capital and larger markets--that's the priority. Any "misplaced" social conscience that detracts from the further accumulation of the assets needed for continued flexibility and diversification will ultimately lead to the demise of said entity at the hands of another more ruthless entity).

In the years since the 30s, we saw World War II, which boosted the still-floundering economy out of its doldrums into booming wartime production—largely due to vast government spending in buying war material from private industry. Again, an alliance of business and capital bore fruit for the guys in bed, further strengthening the new liberal alternative to traditional capitalism's desire for small government.

Because the U.S. had suffered no destruction on its shores, it emerged from the war years as the largest and most powerful economy on earth, which led to unprecedented growth in the 1950s. With Cold War fears being fanned, the economy kept growing as government spending in the arms industry increased, leading then-President Eisenhower to ished without delay.

Indeed, in my opinion, individuals who murder, torture, or severely maim others-assuming a) that it was not a case of self-defense and b) that there was incontrovertible **material evidence** of their guilt, as opposed to unsubstantiated allegations or purely circumstantial evidence-should be executed one month after their convictions in court. During that short grace period, the only development which would warrant an appeal would be the discovery of fresh evidence that seriously undermined the material evidence already alluded to. No other factors should be taken into consideration. When it comes to meting out punishment, I don't really give a damn **why** someone commits an unprovoked attack on an innocent person, since I take it as a given that anyone who does so has serious psychological problems of some type. Maybe these problems can be traced to a broken home, extreme poverty, physical or sexual abuse, illness, outright psychosis, or some other combination of horrible life experiences. Big fucking deal! Lots of people have grown up in miserable home environments, including yours truly, but not all of them lose their humanity in the process. Such factors may suggest some sort of underlying causal explanation for the brutal acts committed by criminals, but they certainly don't serve to **justify** them. I don't think that even Mr. Panch and his ilk would agree that I have a right to physically assault them and destroy their record collections simply because I grew up in an impoverished, dysfunctional family, or that if I did so I should be absolved and treated leniently merely because I sought to evoke sympathy by blaming "society" for my actions after the fact. The bottom line is that people who commit predatory violent crimes willingly violate the most basic rights of other individuals, and in the process I believe that they essentially forfeit their own rights (other than that of a fair trial). **They** are to blame, not convenient targets like "society". I simply do not comprehend the attitudes of the so-called "humanitarians" who are opposed to the death penalty for moral reasons. Why do they shed so many tears for assholes who would just as soon kill them as look at them? Why don't they shed any tears over the innocent victims of these thugs? The sad reality is that the rate of recidivism for violent criminals currently approaches 80%, which means that 80% of the scumbags who have committed violent crimes commit additional violent crimes when they are released from prison. Just think of all the new victims who could have been spared if these people had simply been executed in the first place. Good riddance to bad rubbish, I say.

Spurious arguments abound in the current debates about crime. Opponents of the death penalty claim, for instance, that executing someone is more expensive than the $30,000 per year it costs to house them in prison. That's true, but the reason for that is that these criminals are allowed to appeal over and over again, almost always on the basis of technicalities rather than the discovery of new or overlooked evidence which would demonstrate their innocence, and thereby drag their cases through a succession of courts, a process that often takes over ten years. When one considers the administrative expenses of the judiciary and the salaries of the lawyers who are appointed to handle these often frivolous cases, it's no wonder that the final amount ends up surpassing the cost of keeping them imprisoned. The obvious solution, at least

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warn the nation of the danger to democracy from such a military-industrial complex. As the economy kept expanding due to the continued wartime relationship, many people from the white working class were able to move up the social ladder a rung or two, cash in on their GI loans, go to college off the GI Bill, buy a house in the suburbs, and have job security for the first time in their lives.

The liberal facade continued with success into the 1960s, with JFK and LBJ attempting even more social programs to relieve existing pockets of white poverty in Appalachia, introducing Medi-Care for the elderly and retirees, etc. The approach of "We'll give you a slightly larger piece of the pie just as long as you shut up and eat and watch TV" had worked well for 30 years. But there was a whole side of American life that was barely affected by those years of social and economic bribery, that being the black population.

In the 1940s, some blacks gained industrial jobs up north for the first time, in the auto industry, naval shipyards, or in other war supply jobs. But when the troops came home, the advances largely stopped. The military did integrate a bit, but white society as a whole never thought much about this left behind 10% until the Civil Right Movement brought it into everyone's homes via TV. Inculcated with the mythology that we were all equal and always stood on the side of righteousness, white America was shocked to find such hatred and ignorance flourishing right in our own midst, surely an aberration that must be corrected--just as long as it was down south or somewhere else.

So, liberal capitalism began trying to extend its social pacifiers to blacks. Again, the idea was to buy them off, shut them up and make them stop rioting and embarrassing us in the eyes of the world for our double-standards. Those black leaders that refused to be bought off with token programs that wouldn't change anything in the long run or by being given "nice" positions were either killed by the police or hounded until they went insane or went into exile. The rest bought into the myth that liberalism would profoundly change the lot of the black underclass.

And what did the buy-off accomplish? Over the last 30 years, the average black family income has actually lost ground compared to the average white family income. A few blacks have been elevated up a rung or two class-wise, but they are definitely the exception. To be honest, the black underclass has been written off, useless to capital's future international plans, and if they would all just keep shooting drugs and each other, white America would care less--as long as it didn't spill over into their backyard. The black youth of America know this.

Couple that with the following social changes, and you've got a recipe for disaster. The Cold War, the Vietnam War, and the permanent wartime economy took its toll. So did all the social bribing. Eventually, spending like that would break the bank. Despite our "victory" in the Cold War, we were left deeply in debt, entering a new era of increased economic competition with other industrial societies that spent much less of their GNP on military superiority, and much more on rebuilding their industrial base and on even better social bribes for their workers. These new capitalist competitors not only had the edge on retooling with emerging technologies, they also began providing cheaper labor pools and resources for multinational corporations. Again, with profit being the key to capitalism's law of economic survival, and growth being mandatory to stay a player, jobs began leaving the U.S. For the first time in ages, the white working

JEFF BALE

in cases where the material evidence is unimpeachable, is to execute them within 30 days. That way, the increasingly strapped working and middle classes wouldn't have to pay so many tax dollars to cover their expenses, either for their upkeep in jail or for their incessant appeals. I guess that particular solution is too logical and straightforward to be seriously considered by the deluded, well-meaning, and self-interested idiots who are in charge of the criminal justice system in this country.

Another absurdity is the policy of treating juveniles who commit violent crimes with kid gloves, especially in an era when amoral and unrepentent teenagers are regularly blowing people away with 9mm semi-automatic pistols for the most trivial of reasons. It should be obvious that if someone is old enough to commit a serious adult crime, they're old enough to accept an adult punishment. The standard practice of sending these little shits to "rehabilitation camps" for six months and then releasing them into the custody of their parents is truly mind-boggling. Or take still another example. There will soon be a referendum here in California about whether to implement a tougher new law on violent offenders, the so-called "three strikes and you're out" law. What this means is that after the third felony committed by the same individual, he or she will finally be locked away for life. Predictably, a chorus of "civil liberties" lawyers have been claiming that the law violates the rights of felons who have served their time. Violate their rights, my foot. That particular law gives them two strikes too many. Now these assholes know that they can commit **three** violent crimes before totally losing their freedom (though even that would be preferable to the current situation, where they can be paroled after committing **more** than three such crimes). If it were up to me, it would be "one strike and you're out". And you wouldn't be spending much time in prison, either. You'd be deader than a fucking doornail within 30 days. Another benefit of adopting such a stern policy is that the current overcrowding in jails, which helps to transform even minor offenders who are incarcerated into hardened criminals, would be drastically alleviated. There would be no need to build expensive new prisons and expand the number of prison guards and administrators. This situation would be further improved if drugs were legalized, and those incarcerated for small-time drug dealing and recreational drug use were released from prison. It is precisely the illegality of drugs, and the exorbitant profits from drug sales which such a status makes possible, that acts as a magnet for criminal organizations. Otherwise, the social impact of drugs would be roughly comparable to that of liquor after prohibition was ended. There is something fundamentally flawed about a justice system which automatically incarcerates someone possessing a sheet of blotter acid, based upon the weight of that sheet, for twenty years, while a rapist or murderer serves an average sentence of less than ten years and while lesser violent offenders are periodically released from prison early because of overcrowding. What would a representative of the planet Vulcan have to say about such an illogical arrangement? Ask Katy O'Dell.

In my mind, there is only one possible justification for not executing convicted murderers posthaste. This was summed up nicely by Sarah Zimmerman during a discussion we had several months ago: it would be too good for them. She suggested, perhaps jokingly, that they

TIM YO

class began finding themselves out of work and with no prospects of ever finding jobs again at their old standard of living (Pssst! Don't tell anybody!!!). The Reagan/Bush years put the screws to the middle class, shifting the social tax burden from the rich onto the not really rich. Then the defense industry jobs started going. Whites from the blue collar, up through white collar management level, began to panic. The recession, the national debt and deficit, savings & loans scandals, all hit home. The party was over. In many ways, we were back to the last time we had a non-war economy, back to where we began this story, although now they call it the "R" word (recession), not the "D" word (depression).

Conservative capitalism is "in" again, preaching that the individual is totally responsible for his or her fate, not social conditions. If you're a failure, it's your fault. Liberal capitalist ideas are discredited, now that there's no money (or so they say). The forgetful masses are taxed to the gills, scared of losing what they have and fearing those below who want to move up to their level and share their position. Driven ceaselessly to paranoia by the mass media, they clamor for less spending and less taxes, but then wonder why crime, violence, and drugs are spiraling out of control. They don't think of passing the buck back to the rich because they aspire to the American Dream, of becoming rich themselves, and relate more to their brainwashing than to the reality they live in.

Meanwhile, the buy-offs are being stopped. No more crumbs for the black communities, nor for the white working class/lower middle class that's finding itself out of rungs and falling fast, or even for the college educated who now work menial jobs for $6 an hour. They're all sliding to the bottom, resenting each other, perceiving each other as "losers." "Affirmative action is keeping me down" says the white. "All whites are racist" says the black. They're at each other's throats for whatever little piece of the pie remains, just like in the movie "Blue Collar", with it's memorable end quote: "They pit the white against the black, men against women, young against old." As economic tensions and fears rise, so do racial fears, and so does the call for more police, more prisons, more repression to deal with the displaced and abandoned who've got nothing left to lose. Guess what folks, tough laws and capital punishment aren't going to deter the desperate for even one second.

Ironically, the same people who rage against "big government" and more taxes are jumping on the '3 strikes' bandwagon, even though it creates a police state and would cost way more than if that money had been put into humane social and economic programs to begin with. It is estimated by the State of California that a '3 strikes' law would cost 5.7 billion dollars a year by 2027, and another 21 billion would be spent by then just to build prisons--this in a state that's already broke and already houses more prisoners than not only any other state, but more than any other country except China! That kneejerk reactionary mentality typifies the short-sighted nature of political thinking in this "I want it all and want it now" society. Conservativism is a bankrupt political philosophy, not to mention a bankrupting economic philosophy for the rest of us.

Liberalism is also bankrupt, and it should be noted that it too was always a ploy by the rich to keep the poor just hanging on enough, to keep that "American Dream" barely alive, to maintain their hope in moving on up the ladder, so as to not even consider the idea of mass revolt. The rich got richer, everybody else got fucked.

So why aren't there any ideas being pushed to counter this drift to the right? The truly intelligent and brave black leadership of 20-30 years ago that saw through the buy-off were should be tortured first, an idea which I am inclined to favor in my more bitter moments. Many of these people are blights on the face of the planet whose only positive contribution would be to cease to exist, and maybe they really should be made to suffer a fate similar to those of their erstwhile victims. And while we're on this subject, I believe that those who commit lesser violent crimes should be forced to engage in hard labor twelve hours a day if they are sent to prison. The infrastructure of this entire country is falling apart, and I can't think of a better way to improve the situation than by resusitating the old chain gangs and putting these people to work so that they can contribute something positive, despite themselves, to the society they previously exploited. Who knows, the thought of actually being compelled to do hard labor, instead of lying around watching T.V. and pumping iron all day, might even serve as some sort of deterrent for a certain percentage of borderline criminals.

There are, of course, certain caveats that need to be dealt with when advocating such punitive policies. One is the problem of convicting and executing the wrong person. It is certainly the case that prosecutors sometimes falsify evidence against a suspect in order to gain a conviction, particularly in cases where political activists are involved. Leonard Peltier is a case in point. It is also true that juries often make decisions about someone's guilt on the basis of highly erratic emotional responses rather than any semblance of reason, as the recent child abuse case in Edenton, North Carolina demonstrates. That is why courtroom evidence needs to be evaluated very carefully, and why someone should only be sentenced to death if that evidence is incontestable. Otherwise, many innocent people would likely be convicted. However, a very considerable number of innocent people are nowadays being victimized by criminals who should never have been released from prison at all. If one were to think in terms of the welfare of "society" as a whole rather than that of the individual, something I am always loathe to do, wouldn't it be better to execute a few innocent people than to allow so many guilty persons to go free and commit further crimes? One would think that all you collectivists out there would agree with such an argument-unless, of course, you yourselves were among the innocent people on death row.

Another caveat has to do with granting even more punitive power to the state apparatus than it already has. This is particularly problematic to anarchists, libertarians, and other opponents of excessive state power, among whom I number myself. But there can be worse things than an intrusive state power, such as allowing private citizens to take the law into their own hands. If things keep going the way they are, with consistent increases in the number of exceptionally brutal and senseless crimes, a vastly disproportionate number of which are committed by members of the black underclass, there is going to be a very virulent overreaction that threatens the liberties of everyone in this country. Polls clearly indicate that John Q. Public is getting sick and fucking tired of being consumed by fear and victimized by crime, and is further convinced that the authorities are failing to seriously address, much less deal with, the problem of public safety in the short term. These concerns are entirely justified. It is certainly true that long-term measures have to be implemented in order to get at the roots of social and economic

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all killed. White working class radicals in the labor movement were also either killed off or discredited as being "communists" during the 40s and 50s. Today's disgruntled and disenfranchised have no sense of radical or honest political leadership they can trust. They have no belief that politics does anything but buy off their best and brightest. So, with no ability to channel their hostility and frustration into a valid and constructive political process, they resort to random acts of violence, a nightmare of repressed and misplaced anger. The need is to survive any way you can. Morality is dead, as evidenced by the behavior of our national and local corporate and political "leaders." TV says you need to have all these belongings to be somebody, so if you're permanently poverty-stricken, you're gonna do something to be somebody. These are acts of people at the end of their rope. With social services gone, with no humane medical care, with mental hospitals emptied out, with no decent jobs even if you believed it would help, it is totally understandable why people with no hope resort to crime, why respect for others is a joke.

Meanwhile, white America can only think of more jails—"If they haven't fallen off the end of the world yet, let's push 'em off before they contaminate us even more with the mess we left them in." It's a matter of chickens coming home to roost and nobody wants to deal with the chicken turds. That's called chicken*shit.* The short-sighted fixes failed to shut people up.

Well, how about for a change we consider the long-term solutions, where we address the real roots of race and class discrimination, where we admit that there is no "up" for blacks to climb as a class (who have taken the brunt because of the special legacy/stigma of slavery), or for Hispanics, or anywhere for the white working class to go either. The new international economy means jobs will keep being shipped off to foreign shores. Some lucky few will get retrained for new technological jobs, but most will be lucky to work at McDonalds. The rest have no future.

Monopoly capitalism doesn't care about this. It can't afford to dwell on the human factor. It must keep trying to attain cheaper labor, cheaper resources, larger shares of consumer markets—all in order to keep growing. If they just tread water, they get eaten by a larger capitalist. Even if it means sacrificing the standard of living in their own country, of their own friends and neighbors, so be it. It's that or die. Check out the movie "Roger & Me" for more on that topic.

So, while 10% of the population amasses more and more wealth and power, the rest of us will keep dropping until we're at a 3rd World economic standard of living. It's up to the 90% of us humans left here to recognize our common interests, rather than keep being deaf-dumb-and-blind tools for the masters by hating and killing each other, or by not buying into the completely short-sighted idea that the conservative capitalist response is the only alternative for the played-out liberal capitalist response. Duh!!! Without that consciousness, we lose... and the powers-that-be laugh all the way to the bank. You think the super-rich and powerful worry about crime in their neighborhood? Ha fucking ha!!!

What will it take to create the consciousness of constructive yet radical change?

First, do go back and find out more about our political, social and economic history--the buy-offs, the big lies, the manipulation. Get a longterm view of just how liberal capitalists saved capitalism by blaming conservative capitalists, and how conservative capitalists are now trying to save capitalism by blaming liberal capitalists. After that, it should be harder for the mass media to succeed in their idea-limiting techniques problems in this country, but it is also true that in the meantime something has to be done to restrain violent criminals. If government officials fail to take necessary action, before long fed up individuals are going to start doing their fundamental job-protecting the physical security of the populace-for them. What happened in Los Angeles provides all the evidence one could want, not only that the police failed to protect the citizenry from racially-motivated violent attacks-indeed, they carried out an attack with racial overtones in the case of Rodney King, which served as a pretext for much of what followed-but also that the judicial system utterly failed to bring the obviously guilty parties to justice in the Reginald Denny case. As a result of these examples of mass savagery and the less dramatic daily incidents of violence that are characteristic of contemporary urban life, I know a number of well-meaning liberals and leftists who, after spending years rationalizing or denying the reality of black racism, are arming themselves to the teeth to protect themselves, and there are a lot more people with fundamentally regressive attitudes who are likewise doing so. It's only a matter of time before some of these increasingly angry citizens start taking matters into their own hands, and it's safe to say that the social and political consequences are not going to be pleasant. If the predatory hoodlums who are terrorizing the streets of major American cities don't start taking cognizance of the real power relations in this country-and frankly, I think most of them are far too stupid to do so-when push comes to shove they're going to end up being massacred like the Muslim minority in Yugoslavia. That wouldn't bother me one iota in the case of the "gangstas" themselves, except that in the process large numbers of innocent people will probably share their fate.

Finally, it is typical of the confused arguments adopted by anarcho-punks like Mr. Panch that he should lump serious crimes such as rape into the same category as relatively minor annoyances like calling people insulting names and smoking in restaurants. Presumably, he thinks the latter "offenses" need to be banned in the interests of freedom. If restricting obnoxious epithets and smoking outside the workplace are positions characteristic of "freedom-loving anarchists", I'd hate to run across the anarchists who "hate" freedom. As for his suggestion that I report on covert operations and political crimes in my column, I can only say that **MRR** is not the ideal forum for dealing with these complex matters, in part because the readership is generally too unsophisticated to understand or react favorably to anything other than simple-minded indictments of U.S. foreign policy. That may sound like a harsh judgement, but it is based upon years of reading the silly tirades that all too often appear in the letters section of this magazine. However, since I am now probably in the process of ruining my academic career, if not risking my entire future, by completing work on a Ph.D. dissertation in the History Department about certain clandestine political activities in postwar Europe, in the not too distant future any punks who are interested will be able to purchase the published version and decide for themselves whether I've been "wasting" my time and education these past few years. In the meantime, it would be very foolish to accuse me of ignoring such vital issues, as I've spent the last six or seven years of my life deeply immersed in this sort of research.

that we either choose one form of capitalism or the other.

Secondly, there needs to be hope, ***real hope,*** for people who have none and have nothing to lose by being brutal, selfish assholes--just like our political and economic leaders. Real hope needs to be instilled at an early age, where learning is encouraged, where education and health care and decent housing are made available for people, where real living wage jobs exist once you finish school. And it especially means having a real say in your community, in your country, in your planet, in determining your future. It's a world where individual creativity and drive are encouraged and nourished for ***everybody*** from day one, on a truly even playing field.

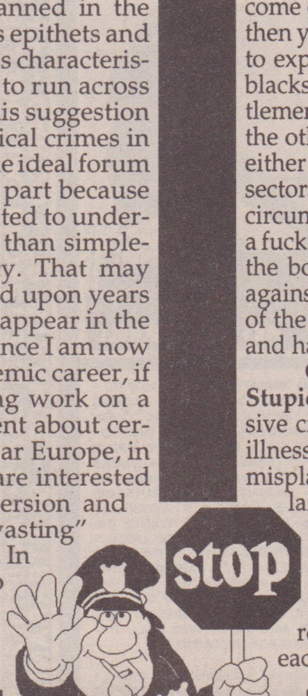
And that kind of world requires a redistribution of wealth and power. Empowering people and offering ***real*** hope and ***real*** opportunity is what will drive crime off the streets, put an end to savage violence, get people so excited about living that the escape of drugs will be boring. Anything short of that is just pitting the rest of us against each other all over again.

While I agree that there must be some short term fix-its to the epidemic of violence, if it is not coupled***—and coupled loud and clear and right up front—***with a long term plan to re-democratize the U.S. both economically and politically, then it is a sham. It'd be just another conservative attempt to sweep the problem under the rug, blame failure on the individual, and keep power in the hands of the same scumbags who've always had it and their intellectual and media ass-kissing wannabes.

If you want a humane world, a place where people treat each other with respect, where people ***fully understand*** that they are really equal in opportunity and where people are constantly encouraged by deed ***(not rhetoric)*** to better themselves, then we've got to admit the massive failure of corporate capitalism and start formulating a reconstruction of this international economy that works for the rest of us all over the world. Right now, more than 1/3 of all the world's working people are *out of work*. That's the highest rate since the Depression. Without Communism to blame anymore, let's see the intellectuals put the focus where it really belongs.

Put another way, if you aren't ready, willing and able to come out clearly in advocating the dismantling of capitalism, then you're going to have to keep looking for more scapegoats to explain your falling status—it's the liberals, the Jews, the blacks, the communists, the homosexuals, those goddam entitlements, etc... And in that case, you've not only gone over to the other side, you're definitely going to have to take part in either the extermination or mass imprisonment of certain sectors of the population, people who are as much a victim of circumstance as you are. Worse than that, you haven't learned a fucking thing in this life, have fallen prey to the oldest trick in the book—divide and conquer, pit one bunch of have-nots against another. Wittingly or not, you become the perpetrator of the same bullshit that got us into this prison of frustration and hate in the first place.

Going back to the title, **"It's The (Capitalist) Economy, Stupid,"** you don't need a college diploma to know that massive crime waves, rampant homelessness, increasing mental illness, drug epidemics, so much child abuse, sexual abuse and misplaced social unhappiness are just symptoms of a much larger problem, one that both liberals and conservatives are really unwilling to address because its honest solution would require a radical rearrangement of their power and wealth potential. Like corporate communism, coprorate capitalism works for some, while the rest (and that number is ever-increasing) are left to fight each other for the crumbs.



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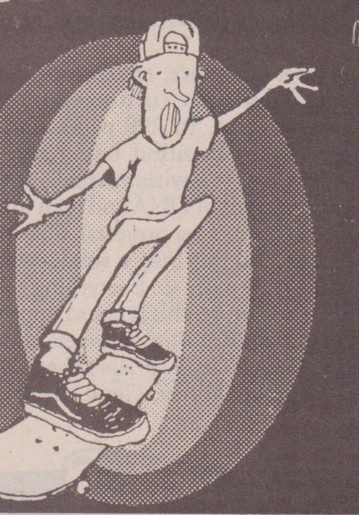

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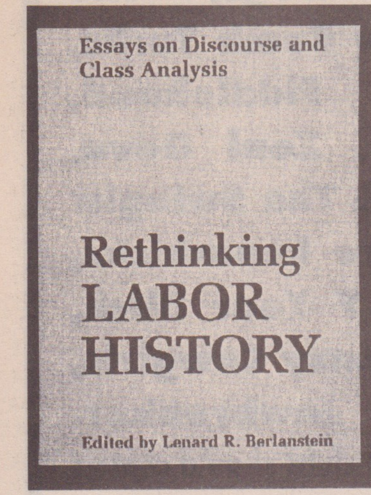


Essays on Discourse and Class Analysis

Rethinking LABOR HISTORY

Edited by Lenard R. Berlanstein

Lenard R. Berlanstein, ed. *Rethinking Labor History: Essays on Discourse and Class Analysis.* (The University of Illinois Press, ISBN 0-252-06279-5) 235 pgs.

Many of the opinions articulated by members of the punk community concerning class analysis are often simplistic and reductionist because there is too much focus on classical Marxist theory which can no longer explain the behavior of the laboring classes in a satisfactory manner. Some people have rushed to attribute this to the weakness of Marxist theory; in reality, it has more to do with the employment of Marxist theory (or parts of it) by individuals who have failed to understand it, but keep on using it in their own half-assed way.

Labor historians had encountered a similar problem some time ago, since their historical findings seemed to contradict orthodox Marxism and many of its hypotheses. In this book, nine American labor historians who specialize in French labor history and can be considered anything but conservative, discuss their positions on class analysis and discourse. They, of course, have encountered more complex problems than the ones written above. Many of their colleagues have proclaimed class analysis to be dead and suggest that labor history should take a linguistic turn. On the other hand, the class analysis proponents have denounced the linguistic turn and claim that language has nothing to do with the interpretation of experience.

The authors of the essays that appear in this book assert that class analysis and discourse analysis are equally important and can actually complement each other. Some of the ideas that appear in *Rethinking Labor History* that might get the attention of MRR readers interested in relating learning to contemporary social, cultural, and political issues include:

Donald Reid's claim that "Power is revealed in the ways in which linguistic structures define social relations as they describe, incorporate, and give meaning to social reality." All parties (or perhaps classes) are linguistically defined, and they use language so that they can represent or contest power.

Ronald Aminzade's conclusion that workers who don't want to be exploited by capitalists, just as women who don't want to be exploited by men, will have to consciously turn their interests into political objectives through collective political actions; those interests won't materialize simply because they exist.

And William Sewell's affirmation that organized labor seems more and more unable to carry out its liberating role that it has been assigned; this results in the exploitation of workers and the crisis in labor history as well as progressive political ideologies.

In any case, so many complex and challenging ideas are presented in this book that a review like this cannot even start dealing with them. (TC)

END TIME
notes on the apocalypse
AK PRESS
by G.A. Matiasz

G.A. Matiasz, *End Time: Notes On the Apocalypse,* (£5.95 ppd to: AK Press, 22 Lutton Place, Edinburgh, Scotland, 8HE 9PE, UK, or $8.00 ppd to: AK Press, P.O. Box 40682, San Francisco, CA 94140-0682)

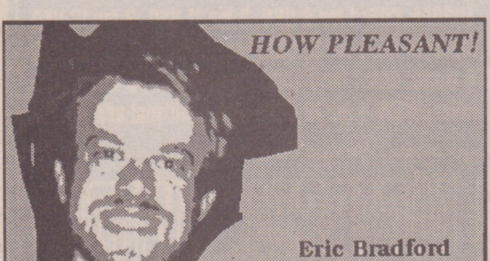
Anything that smashes our complacency about consensual reality is good, good, good! G.A. Matiasz has written a story just about that. As the world crosses over into the next millennium, *End Time* gives us a tantalizing peak at what might await all of us on the other side.

2007 is a pretty scary scene. Like today, you'd just better not give the government any reason to be interested in you. But of course everyone does. Two college kids find the makings of an incredibly destructive super bomb. What they decide to do with it (or not to do with it) sends out ripples affecting not only the neo punk-political community they dabble in, but also the poor people's struggle in Oakland and the growing rebellion in southern Mexico. (Now a case of reality streaking past fiction—but you read it in *End Time* first, folks.)

Tech, culture, ignorance, revolution. Lots of stuff happens in this book. The men and women in it are real. You want to know what's going to happen to them. In 299 pages *End Time* creates a richly detailed universe, from beautiful but deadly virtual reality armor (underground's got 'em) to environmentally friendly spider bio probes that seek out certain kinds of DNA and then inject the host with lethal poison (one of Uncle Sam's pet projects). Lots of juicy stuff that fills up your eyes and brain the way only a solid, well written book can. Its world is our world, only more so. Everything's not going to be all right in the World Of The Future. this is not a happy vision of ourselves and the world we maintain. But it is an honest and compelling one.

End Time, Notes On The Apocalypse is excellent speculative fiction. Full of heart and horror. Get it. Read it. (PM)

MOVIE REVIEWS



We had a couple of friends from Olympia staying with us for a few days last Thanksgiving. These guys run a film collective that shows all sorts of cool movies, including special events like a Russ Meyer retrospective, where they booked Mr. Meyer himself to come and give a speech and show some rare 35mm prints of a couple of his films. Just before coming down to SF, they had shown the Half Japanese movie, **THE BAND THAT WOULD BE KING**. After hearing their respective opinions - "absolutely the worst movie I've ever seen," and "such a great movie you wouldn't believe it" - I knew I had to check it out.

Well, it finally came to town last month, and I would tend to side with the latter opinion. I was a neophyte when it came to Half Japanese, and the ten minute Jad Fair performance was a great warmup (he was in town to play some shows and promote the movie). It's basically presented as a straight documentary, starting with some limited footage of the early years, and some former band members talking about what it meant to them to play with Jad and his self-proclaimed genius brother, David. The Fair's parents provide the real highlights of the movie early on, though; Mr. Fair sits silently on, nodding and beaming, while Mrs. Fair goes on at length about early practices in the living room, the band's first record contract, and how proud they are of their sons - "Many people say that punk rock was born right herein this house!"

In fact, it's the personalities that provide the running commentary in this film that make it so watchable. Gerard Cosloy, Byron Coley and Penn Jillette all seem more than ready to make the leap to the big screen, even if it is in an interview format. Cosloy's scenes are especially classic - wearing wrap around shades, he spouts some of the most caustic vitriol you'll ever hear towards the priorities of the powers that be in the world of corporate rock. It's something he's obviously given a lot of thought to, and he applies it to the Fair's situation adeptly. Jillette, who funded several of the best Half Japanese records on his 50 Skidillion Watts label, tells a fantastic story about how he wrestled the rights to the Charmed Life record away from some guy who sat on them for 4 years. The pure hate that he had for this guy and the roadblocks that he presented to the Fair's career seems to be a common theme in the film. Almost everybody interviewed goes on at length about the raw deal that the world has given Half Jap, to the point where you start to wonder if the filmmaker prodded some of them to concentrate on this theme, rather than just talk about how much they love the band, or tell interesting stories about their career.

Generally, though, the band's career is given a pretty comprehensive going-over. The Fairs are given their shot at the mic as well. David Fair's analysis of the guitar is one that more Frank Zappa wannabes should take to heart: "you put your fingers on the wide frets at the bottom, you get low notes; the little ones at the top make high notes. That's all you really need to know." It's great enough when any band as relatively unconcerned with the technicalities of music as these guys declare themselves the best band in the world, but when they're this close to being right, it's truly inspiring.

The other movie I saw last month was a videotape-only release of the films of Joe Cole called **GOD'S MOVIE**, released, obviously, by Henry Rollins' 2.13.61 company. The sleeve describes it as a collection of man-on-the-street, or man-living-on-the-street, interviews. It starts out with some intriguing characters, including a clearly destitute woman who claims to have been recently signed to a major label contract, and then proceeds to make a hack job of some terrible song on an acoustic guitar. The last 45 minutes (? I couldn't sit through the whole thing) consists of an interview with an alcoholic Vietnam vet who has been living on the street for years. This segment is a good insight into a common personality that you'll find in any mid-to-large sized city, including the series of circumstances that gets them where they are, and the reasons (or rationalizations, depending on the person) that they'll probably be there for awhile to come. These tidbits are gems in a sea of muck, though, as the subject is nearly incoherent and not overly willing. It could have been a great segment with a little judicious editing. This was labeled Volume 1, by the way, and I'm sure there'll be at least a couple more of these beauties for the growing throng of Coleheads out there.

In closing, it's two days to my 27th birthday, and you know what that means - hackneyed aphorisms (I know, too many five dollar words - so sue me) that people, meaning myself, tend to lose sight of. This year, it shall be as follows: when you're wheezing away on your deathbed, the one thing you'll never regret is doing too much. Unless you're Kurt Cobain, in which case we're talking about something else entirely.

Mad Prof. Mike's
Headbanger Movie Reviews

Hey folks, this is Mad Prof. Mike with the Headbanger video reviews.

There's a gear or a screw lose in my VCR that makes a grinding, whining sound when I play it. I'm short on cash, so I haven't gotten it fixed. Usually, I can ignore the sound while I watch a movie. But as I watched the cheesy release, **NEMESIS**, I was painfully aware of the sound... like a dentist's drill burrowing through a molar to get to the moist, delicious tastiness of a nerve.

NEMESIS is like a trip to the dentist... you feel you're getting drilled and then slapped with a big fat bill. This movie, about a cyborg cop trying to stop a world-wide cyborg coup attempt, is one of the most incompetent pieces of crappy film making I've seen in years. It's muddled; good guys and bad guys change places in the blink of an eye; the bad guys are all ridiculously bad shots; and not one scene makes sense. Let me give you some choice examples....

Our hero, played by Olivier Gruner, speaks out-loud his thoughts while alone in a room, so the bad guys can hear these thoughts courtesy of a bugging device.

Everyone in this movie has a funky accent, perhaps to disguise the fact that Gruner can barely speak English. Brion James affects speech patterns that sound like a drunk fifteen year old doing a Schwarzenegger impersonation.

A guy gets shot by Gruner, and his accomplice in the next room doesn't hear it. "Hey! What's keeping you?" she yells.

Our hero has to get to a rendezvous point by sundown. As he runs to the appointed place, the sun is setting in a blaze of crimson glory. He rounds a corner, and all of a sudden, it's noon. He rounds another corner, and it's dusk again.

I could go on. But don't get me wrong. I think you should rent **NEMESIS**. Just invite a bunch of your funniest friends over, get bags of chips and a case of beer, watch it, and make fun of it, sort of like a home version of *Mystery Science Theater 3000*.

You'll have the time of your lives.

Unfortunately, your humble Professor had to watch this dog alone with a whiney VCR. The things I do for you people....

NEMESIS gets one headbang as a movie, but as an ice breaker, it gets four big headbangs.

Now let's get to some really cool movies.

* * *

Something's always bothered me about horror flicks, particularly horror flicks about psycho-killers. Psycho-killers are always armed with, of all things, a pretty innocuous piece of household kitchenware... a knife. I'm not afraid of knives. I live in Oakland, kiddies. I'm afraid of guns.

I don't have the statistics from the FBI, but I think more people were killed by guns last year than by kitchen knives, particularly kitchen knives wielded by guys in hockey-masks. There's only one horror movie I know of that shows guns as scary as they are, and that's Peter Bogdanovich's first major feature, 1968's **TARGETS**.

TARGETS is about a clean cut, all American psycho-killer with a *really serious* thing for guns. The killer is played by Tim O'Kelly, who gives a performance equal to Tony Perkins' in **PSYCHO** and to Michael Rooker's in **HENRY: PORTRAIT OF A SERIAL KILLER**. The relatively neat holes he blows into people

MOVIE REVIEWS

with a 30.0.6 are a thousand times scarier, a thousand times more disturbing, than the messy wounds inflicted in your standard guy-with-a-knife movie.

TARGETS is also about an aging gentleman horror movie star, played by Boris Karloff, who is retiring because he can't compete with the horrors of everyday life. (Jeez. I'd love to have to deal with the "horrors" of 1968. That'd be a vacation, for me.) Karloff's and the killer's paths cross in one of the most twisted, sickest climaxes in horror movie history, stunningly photographed by Lazlo Kovacs and directed with marksman's precision by Bogdanovich. Ahhh, Pete. When are you going to make another Horror movie? We need you.

TARGETS is more than a horror movie. It's a farewell from Karloff, whose last major film this was. Seeing Karloff, basically playing himself, saying good-bye as a sad old man, is really touching. It's like saying good-bye to your favorite uncle.

My one complaint about **TARGETS**, available on Paramount home video, is that the print used for the video transfer has washed-out color. Aside from that, **TARGETS** gets four headbangs out of four.

* * *

Speaking of gentlemen horror movie stars, a few months back, when Vincent Price died, I mentioned on the radio show I do that Price's greatest role was that of Matthew Hopkins in **THE CONQUEROR WORM**. A couple of friends have asked me about the movie, and, since it's one of my ten favorite horror movies, I thought it time I got around to reviewing it.

Made in 1968, **THE CONQUEROR WORM**, known as **WITCHFINDER GENERAL** in the UK, was the last movie made by twenty-four year-old horror-movie genius, Michael Reeves. Reeves supposedly killed himself soon after making **THE CONQUEROR WORM**. Judging by the depressingly bleak sense of powerless despair that saturates this movie the way tears saturate a widow's veil, I don't doubt he did himself in.

The movie is set in 1648, the time of Cromwell. Price plays, in a venom dripping *tour-de-force*, a sociopathic, sadistic witch-finder who uses his position to gain money, sex and power. This ISN'T the cuddly sort of eccentric Vincent Price you're used to. He gleefully and piously goes about the countryside with his scurvy, rapist henchman, played by Robert Russell. Price and Russell cross paths with Ian Ogilvy and Hillary Dwyer, a young soldier and his fiancee, and destroy the couple's world. Ogilvy begins a campaign of revenge against Price that doesn't end in victory, but a sort of horrible draw.

Reeves pretty blatantly transposed the generational conflict of 1968 onto the 17th century, perhaps a bit hyperbolically. But the only other movie that presents such a hopeless struggle against monstrously corrupt power that comes close to **THE CONQUEROR WORM** is Polanski's **CHINATOWN**, especially in terms of bleak endings.

By the way... Vincent Price thought this was his best role, too.

I'm in good company on this call, huh?

On our headbanger scale of 1-4, **THE CONQUEROR WORM** gets four headbangs.

* * *

I was talking to a friend the other day about hard-boiled crime novels: *No Beast So Fierce* by Edward Bunker, *Stone City* by Mitchell Smith, and *Blood on the Moon* by James Ellroy.

I said, "*Blood on the Moon* was made into a movie, y'know."

My friend didn't believe me. He said, "You can't film that novel! It's too sick!!"

But *Blood on the Moon* was filmed in 1987 as **COP**, starring James Woods and Directed by former Kubrick collaborator, James Harris. I gave it another look, and my friend was right; **COP** doesn't succeed as a hard boiled adaptation of Ellroy's novel. It succeeds as a HORROR MOVIE, and as a horror movie, it is as scary as **SILENCE OF THE LAMBS**.

COP is the story of an iconoclastic police lieutenant, played by Woods, who through a weirdly reasonable hunch, thinks a serial killer is stalking feminists in the LA area who have a certain look of innocence. The mystery unfolds, bit by sickening bit, as Woods' life unravels. Both Woods and the killer have a common history, and by the truly demented climax, the two are almost interchangeable,

COP is the only movie I can think of besides **SILENCE OF THE LAMBS** that really sinks its teeth into the nature of human evil. A feeling of dread and despair drips from this movie, and by the end, you don't want to watch anymore, but can't tear your eyes away.

That's the highest achievement a horror movie can attain.

On our headbanger scale of 1-4, **COP** gets 4 headbangs.

See you next month.

VIDEOS

TAKE 2

Reviews: Devon Morf

BERRYMAN, DAVID D. - "Film I or Die"

This video features four unrelated and humorous vignettes. Of them, "Cowboy" a brilliant tale of a boy named Devon [no relation] who thinks he's a cow is the standout. Excellent cinematography combined with a totally hilarious, slightly disturbing story. Unfortunately the other three clips; "The Bottle", "A Pirate's Requiem" and "Grunge Boy" aren't as exciting, but do have their moments. Though "A Pirate's Requiem" seems to be just a vehicle in which to demonstrate Berryman's ability to successfully shoot various camera angles and pans. You might have already guessed it; David's a film student. For a mere $4 your you can own his "Cowboy" masterpiece and treasure it as a family heirloom for generations to come. (DM)

(David D. Berryman, 907 C Poplar, Austin, TX 78705)

DISORDER - "A Tune A Day"

A 14 song 36 minute video featuring DISORDER footage from the last 8 years. The '86 footage from Oslo, Norway, as a trio, is a bit dull. It looks like there's no crowd and is being filmed for some type of television program. "Violent World" is set to footage of some badly edited Looney Toon cartoons. "Joleen" is recorded 3 years later at the same Norway club and has some better, more interesting angles but is a pretty dull song. What saves this tape is the most recent footage from a May '92 show in Prague. 8 energetic blasts (with a five piece line up), which include "Complete Disorder", "Double Standards", "Insane Youth" and more. (DM)

(MCR, 157 Kamiagu Maizuru, Kyoto 624 Japan)

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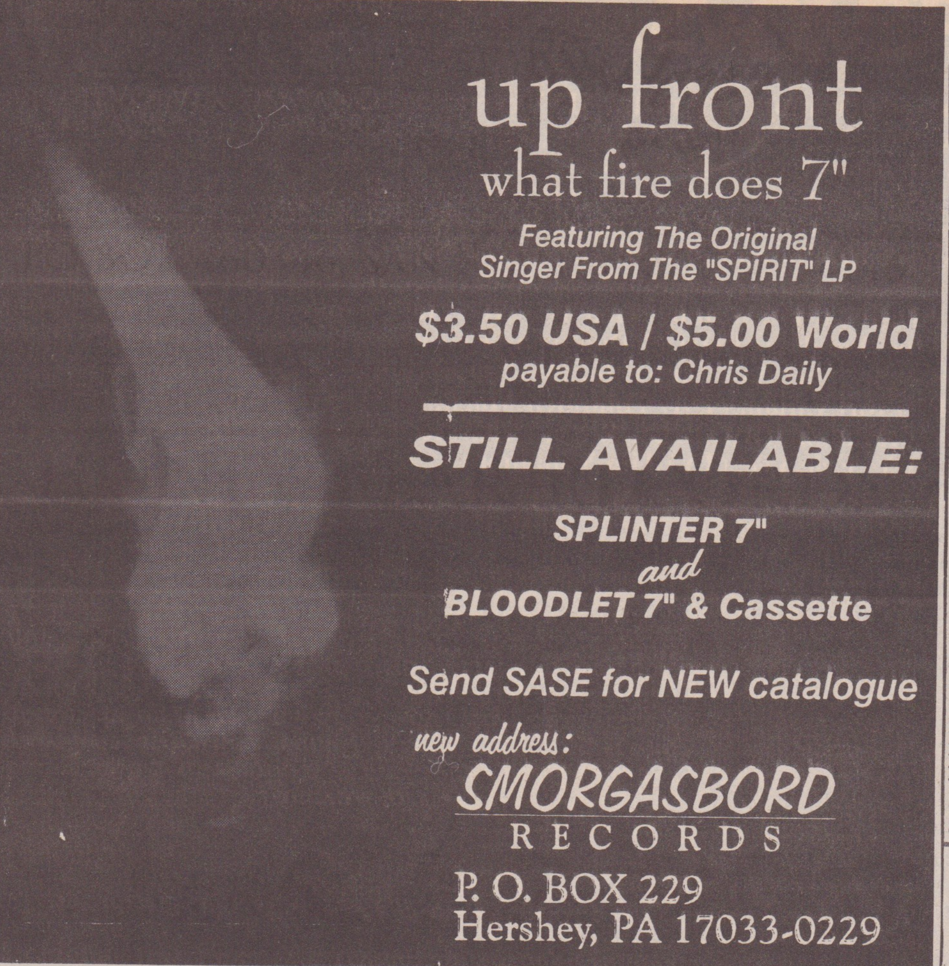

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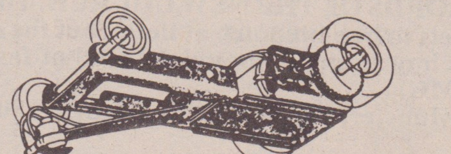

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THE EXCITING SOUNDS OF MODEL ROAD RACING

THE PHANTOM SURFERS, ever in search of financial success, have intrepidly jumped upon the latest "hip" youth subculture bandwagon. Yes, THE PHANTOM SURFERS have repudiated surf music and jumped with both feet into the SLOT CAR craze, even before your local punk emporium has gotten their Aurora HO scale track set up. WE FUCKIN' RULE THE SLOT CAR SCENE, but you may bask in the reflected brilliance of our glory by purchasing THE NEW PHANTOM SURFERS LP, "THE EXCITING SOUNDS OF MODEL ROAD RACING" on Hobby Hut Records. $8 (ppd) to Phantom Surfers HQ, 535 Stevenson St., San Francisco, CA 94103. Please make checks payable to Mel Bergman and allow a couple of weeks for us to get back from our tour of the great model raceways of Europa.

SLOT CAR RACING IS *INTERNATIONAL*

RECORD REVIEWS

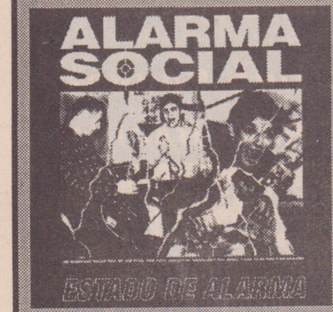
Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EW) Eric Wilson, (EY) Eric Yee, (TY) Tim Yohannan.

A.S.E. - "Adelheid Streidel Experience" EP

German start-stop, break neck hardcore with political lyrics which are sung in both German and English. The package also comes with a nifty little booklet that contains translated lyrics and non-translated articles. Pretty cool, and seems like a worthwhile thing. (LD)
($5.00 ppd: Bismarckstr. 120, 28203 Bremen, GERMANY)

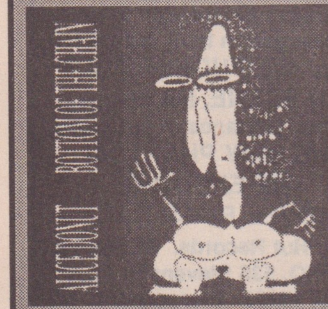
THE A-10 - "Radio Confusion" LP

A reasonable variety of rock music that might have been more common in the early '80s, with bands like LORDS OF THE NEW CHURCH. The rock style guitar gets to be a bit much at times, but the songwriting keeps it interesting with a nice blend of fast and slow tunes. (MC)
(Munster, PO Box 18107, Madrid 28080, SPAIN)



ALARMA SOCIAL - "Estado De Alarma" EP

Old-fashioned singalong early hardcore that sounds like it would've fit perfectly on the P.E.A.C.E. comp. A sort of early SoCal straight-ahead sound. (TY)
(Fragment, Apdo Correos 2247, 09007 Burgos, SPAIN)



ALICE DONUT/ICE PRINCESS - split EP

Re-recording of "Bottom of the Chain" is typical ALICE DONUT style semi-annoying athemnic rock and it goes on way too long. ICE PRINCESS side is a combo death metal, hardcore punk and with a name like "Blood On The Tundra" what would you expect? Fast guitars and deep-throated vocals. (CK)
(HeartFirst c/o Florian Helmchen, Bockhstr. 39, 10967 Berlin, GERMANY)

ALLIN, G.G. - "Anti-Social Personality Disorder" CD

This guy rocks, even on this live recording. You know I met him once at a Boy Scout meeting, where he was receiving his Honesty and Dignity badges. (SM)
(Redlight, 880 Lee St #208, Des Plaines, IL 60016)

AMENITY - "Forward Into The Past" CD

This CD covers the entire AMENITY discography, 21 songs in all. It's interesting to see how a band changes with time--I can almost see them learning how to play their instruments, can feel their sincerity and dedication in every song. I remember the first time I heard the song "This Is Our Struggle" and how impressed I was, how inspired I felt. This CD just brings all back, it's incredible the effect that some bands have on me. (FA)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

ANTI-CIMEX - "Made In Sweden" CD

A bootleg quality live recording of these one-time gods of Swedish hardcore. While the energy makes this somewhat more listenable than their last release, the poor sound quality really takes its toll. An EP of the same name exists but it's a recording of a different show. (NN)
(Dolores Records, Drottningatan 52, S-411 07 Gothenburg, SWEDEN)

ANTISEEN - "Masters Of The Sky" EP

This seminal punk band heads into outerspace with a meandering wacked tune "Masters of the Sky." The flip is a wicked fast gutteral yelped live version of the STOOGES "1969." This is not essential material, although other releases by these guys are. (MH)
(Rits Bull Records, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

ARCHERS OF LOAF - "What Did You Expect?/Ethel Merman"

Poppy alternative noise somewhere between PAVEMENT and SUPERCHUNK. If that sounds cool to you, it probably will be. (MC)
($3 ppd: Merge, PO Box 1235, Chapel Hill, NC 27514)

ASMODEUS - "Psycho On Hell's Request" CD

Total cheeseball from the silly death metal grinning demons cover painting to the nonsensical title to the music itself. I suppose these guys are psychobilly as every song has that string bass/rockabilly beat groove but this seems to be lost on the guitar player and singer who sound like they want to be in some 1987 UK punk band. Add to that the clumsy English lyrics and singing (these guys are from the Netherlands) and a ludicrous version of "Last Caress" and you get a truly ridiculous record. (HD)
(Count Orlok, PO Box 2738, 3000 CS Rotterdam, HOLLAND)

RECORD REVIEWS

BACK-BEAT BAND
Money
Dizzy Miss Lizzy
THE BACKBEAT BAND:

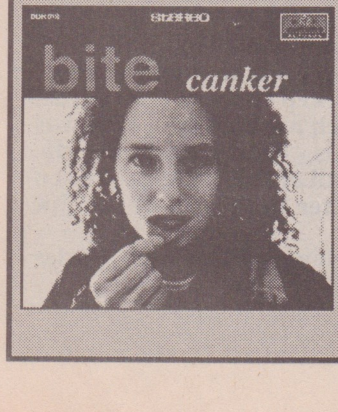
BACKBEAT BAND - "Money/Dizzy Miss Lizzy"
This is pretty much a boring single. Aparently these two songs are from a new movie about Pete Best from the original BEATLES which I know nothing about. Ho-hum. Very over-produced fer old time rock n roll. I think I'd rather listen to the RUTLES soundtrack. (SW)
(Dry Hump, 7211 Santa Monica Blvd #2, West Hollywood, CA 90046-6718)

BERSERK - CD
I couldn't get into this and I don't know why. Maybe it was because this was too inbetween a college radio band and a punk pop band. Not overly catchy nor rockin' enough. Sounds like a lot of bands on Enigma circa 1985. I tried. (RL)
(Go-Kart Records, 222 Thompson St. #7, New York, NY 10012)

BICYCLE FACE - "The Red Hat Man" EP
Kinda unbearable new wavish/experimento stuff on one track, a bit FALL-like on another, even more psych weirdness on a 3rd, but what caught my ear was their pretty rockin' cover of THE MOVE's "I Can Hear The Grass Grow," way raunchier than the BLUES MAGOOS version (probably the last band to cover this song, back in 1968). (TY)
(Detox, PO Box 5655, Greensboro, NC 27435)

45 RPM
BIG BONGIN' BABY
2 WEEKS OF DECADENCE
S-U-B
P-O-P
S-U-X

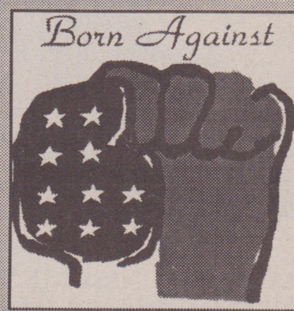
BIG BONGIN' BABY - "Two Weeks Of Decadence" EP
Treading the very fine line between lame and inspired, BIG BONGIN' BABY offer up ten sub-RAMONES tunes complete with buzzsaw guitars, nasal vocals and utterly unintelligible lyrics (thankfully so in the case of "Granny Bashing"). Even though it seems haphazardly put together, this record does have a certain stinky charm—the songs are there, even if the weak production doesn't show them off to a very good degree. (JR)
(Toilet Rock, AUSTRALIA)



BITE - "Canker" EP
Their raucous cover of the SUBHUMANS "Slave to My Dick" bumps and grinds loud and hard with a chorus of shouted vocals, but "So Big" with its engaging, squeaky female vocals, is the more engaging track. Average. (SS)
(Derivative, PO Box 42031, Montreal, PQ, H2W 2T3, CANADA)

THE BOLLWEEVILS
FROM THE MEAN STREETS OF CHICAGO
CHICAGO EP

THE BOLLWEEVILS - "Chicago" EP
THE BOLLWEVILS suffer from the unfortunate Predecessor Complex; that is they might be ok except they sound exactly like a band that came before them. In this case that band is SCREECHING WEASEL, and this band should know better, especially since they're from Chicago. These songs are really repetitive with racing drums and backup harmonies. Although they've got a social conscience, the songs are long-winded. (JH)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)



BORN AGAINST/MAN IS THE BASTARD - split 8"
BORN AGAINST were one of the few bands that stuck their necks out in a sometimes too secluded and secure scene, won absolutely no popularity contests in the process and arguably were not always right, but were honest and fucking *real* in what they tried to convey—plus they played a nasty mess of great hardcore. These final four songs are all of that, capped with their on-the-mark lyrics. Southern California's MAN IS THE BASTARD compliment with five rather loose attacks from their double bass-noise-percussion onslaught ("The Roller" must be heard to be believed) wherein the sound quality is slightly low, so you'll just have to 'Crank it Baby' because 'that is power'. (KS)
(Vermiform, PO Box 12065, Richmond, VA 23241)

BOYRACER - "AUL 36 X EP" EP
Noisy indie pop that rocks in a SUPERCHUNK-ish vein but more UK sounding. Every song here seems to work whether it be noise or on the indie pop side. Lots of great feedback too. (RL)
(Slumberland, Box 14731, Berkeley, CA 94701)

DRAIN BRAMAGED WAS HERE

BRAIN DAMAGED - "Was Here" EP
This is bad, really bad. Musically, it's bare bones, thrash-tempo, punk. But it's the lyrics which separate this from your average crappy record. Lots of "fuck this, fuck that and fuck you" all delivered with the intelligence of a small rodent. Besides being borderline racist and sexist, it's boring. (KK)
(Lethal, PO Box 14868, Long Beach, CA, 90803)

RECORD REVIEWS

FROM SOUTH CITY IIS THE BRENTWOODS
FOUNTAIN COCKTAILS
NEW GIRL
BUSBOY
RADIO X

THE BRENTWOODS - "Heeby-Jeebies" EP

SUPERCHARGER and TRASHWOMEN members rock out and... wait a minnit! Why the hell can't I find a copy of this record? Why doesn't this band ever play anywhere that I know about? What the fuck?! Of course this is fucking great. Just like SUPERCHARGER but the groovy keyboard sounds add some kitschy pop flavor. Cherry phosphate. (PC)
(Radio X, PO Box 63, South City, CA 94083)

BUM
MRS. ROCK AND ROLL

BUM - "Mrs. Rock and Roll/I Won't Look Back"

This Canadian band stick to their trademark high energy hook filled power punk. The A side is a winner, and the flip is a competent cover of the DEAD BOYS classic. (MC)
(One Louder, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)

CAPITOL PUNISHMENT - "The First Line Up" CD

These guys and gal are close personal friends with JELLO BIAFRA, that's how I met CAPITOL PUNISHMENT. This slab of raw meat is for all the 9th generation punkers who missed this vintage vinyl—in other words these guys are older than dirt! Packed with two LPs and an EP of classic soon-to-be-nostalgic retro punk, I could never figure why CAPITOL PUNISHMENT didn't rise to punk fame like the DEAD KENNEDYS or the CIRCLE JERKS? The originator of ggrrruuuffff vocals. Now they remain the dinosaurs of punk rock, slugging through the jungles of indie rock, remaining punk until the end. Who will last longer, MDC or CAPITOL PUNISHMENT???? (SM)
(We Bite, PO Box 10172, Chicago, IL 60610-0172)

CAPITOL PUNISHMENT - "Zipeyrpantsup" LP

Very long-playing recording of a show in Germany, with excellent sound quality. Nicely packaged, fans of the band won't be disappointed. (EW)
(Destiny, GERMANY)

CHEMICAL BLUE
THE MUSHUGANAS
Eight Big Nerds; One Little Record

CHEMICAL BLUE/MUSHUGANAS - split EP

CHEMICAL BLUE is raw and loose and very punk similar to SCREECHING WEASEL or GRIMPLE. The MUSHUGANAS are totally like early JAWBREAKER-raspy vocals, 3 chord chunky guitar... Lance Hahn would like these guys a lot! (MH)
(Harmless, 1437 Hood, Chicago, IL 60660)

CHILD MOLESTERS - LP

I used to be a fan of the CHILD MOLESTERS until I heard this shit. First off, it's got no information what-so-ever, not even a label on the actual record to tell you what the songs are or when this shit wuz recorded. Instead it comes with a full color poster with like stupid naked pictures and the lyrics to some of their old songs. I guess it's fer collectors or something, you figure it. But it looks like arty farty bullshit to me. Some of the songs on this LP are okay, but it gets just too CAPTAIN BEEFHEARTy fer me. Like endless boring porch music. Might as well have a fiddle player or maybe even some LSD. Not recommendable at all. (SW)
(Sympathy)

COCA CAROLA - CD/EP

The first 2 songs are excellent mid-tempo punk with big fat melodic chords. The singer has a bit of that Jello quiver in his voice. I think the lyrics are in Swedish so I can't tell what he's singing about but they sound like a Swedish BAD RELIGION. The other 2 tunes are mostly keyboards and acoustic guitar. (MM)
(Beat Butchers, Kungsholmsstrand 141, 112 48, Stockholm, SWEDEN)

COCKSPARRER - "Guilty As Charged" LP

Hmm. Hem. Haw. OK, shit, these guys put out one of my all-time favorite LPs, "Shock Troops," plus other pretty decent stuff since the late 70s, but all good things must come to an end. In the past, the lyrics'd always drag you down at the beginning of their songs, but by the end they had you up and ready to combat any bullshit society threw your way. While the everpresent cynical/tough lyrics are still there, there's a resignation, a tired quality, a sense of aging defeat and life gone sour that makes it hard to listen to, almost like watching "Bad Lieutenant." And similarly, the music itself fails to pull us up in the clutch, instead plodding along at tired rock speed, a pale reminder of their once energetic pub rock roots. Well, as they said on that classic album, "Don't you believe is us." Where are they now? (TY)
(Bitzcore, Postfach 30 41 07, D-20324 Hamburg, GERMANY)

CONCRETE HEAD - EP

These six songs have an old-style punk feel but are contemporized by a late '80s NY hardcore influence. Sung in English. (KG)
($5ppd: Earplug Records c/o Otto, Am Rain 30, 97616 Salz, GERMANY)

COWBOY KILLERS - "Punkers Look Like..." CD

The inevitable CD re-issue of their first two albums, with some comp / demo tracks tacked on for the die hards. I didn't like their last LP as much as these two, so it was great to go back and listen to this - catchy, fast, melodic with trademark vocals - almost all of this kicks ass - even most of the demo tracks are better than a lot of the shit coming out lately. (TM)
(C.K. Records, 80 Brynglas Dr, Newport Gwent, S. Wales NP9 5QS, UK)

RECORD REVIEWS

DALTONIC - EP

Tight popping drum and bass tone is filled out with a chugging guitar and shouted vocals. At moments, the singing reminds me of Mike from JUDGE. Four songs with topically political leanings. Good. (MK)
(Suburban Voice, PO Box 2746, Lynn, MA 01903)

DEAD SILENCE - "Unlearning" CD

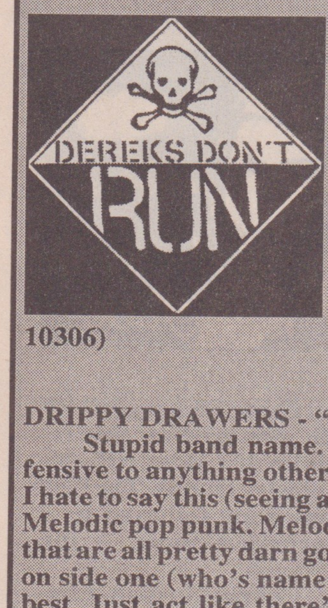
This is a compilation of all of DEAD SILENCE's recordings, 28 blasts of powerful political hardcore that you just don't here much of any more. The music is pretty much consistently in the same style throughout the all band's recordings, with a guitar sound that is sort of reminiscent of RUDIMENTARY PENI. Angry, emotional, political lyrics, all well thought out and sung. Can't wait to hear their new stuff. (MM)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

DEAD SILENCE - "Freedom" EP

A welcome return. DEAD SILENCE prove their ability here to write political lyrics that avoid the obvious slogans, and back them up with music that drives the point home. Although the title track stands out over the other two, it's all fast and furious with the requisite intelligence to pull it off. Recommended. (JR)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

DIZBUSTER - "Gun Lighter Cricket" CD

Raspy, testosterone rock and roll somewhere between THE PUTTERS and ZIPGUN on a bad day. Songs of unrequited lust and other male sensibilities. The shorter, quicker numbers are good, but there are too few crowded by longer 70s arena rock type ones. (CK)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

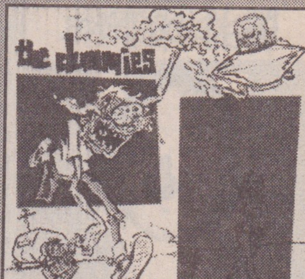


DEREKS DON'T RUN/TIME TO SUFFER POWER - split EP

Two German bands that espouse a "DIY not EMI" ethic. Punk stuff influenced by early English and European punk bands. Lotsa black in the artwork, in a Profane Existence kind of way... (KG)
($3.50 ppd: Tragic Life, PO Box 060623, Staten Island, NY 10306)

DRIPPY DRAWERS - "Jump Through It" EP

Stupid band name. *Stupid* lyrics (however, not offensive to anything other than one's intelligence). Okay, I hate to say this (seeing as it's so stupid) but this is great. Melodic pop punk. Melodic hardcore. Four stupid songs that are all pretty darn good and catchy. The second song on side one (who's name I refuse to acknowledge) is the best. Just act like there's no lyric sheet. From Sunnyvale... (LH)
(Bullet! Records, Kernerstr. 12 71686 Remselk GERMANY)



THE DUMMIES - "I'm Gone/ Let's Have A Party"

These Pennsylvania miscreants retain the crown of reigning East Coast drunken gutter snipes. No band currently playing those environs can rival this truly obnoxius, beer-soaked, garage-dwelling, blown head- gasket, venemous punk. THE DUMMIES just fuck shit up left and right. Great originals plus a cover of "Let's Have A Party" popularized in the 50's by the "female Elvis," WANDA JACKSON. THE DUMMIES bludgeon you senseless! (BR)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

EARSHOT - "Sugarties" EP

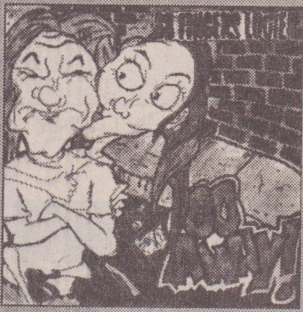
Rockish, rhythmic, garagey with both subdued and growled vocals. Sounds kinda college-y. The 1st side has some good drum and guitar moments and is much better than the 2nd, which kinda drones on like a camping weekend with your folks. Well, not *that*bad. Good 1st (?) effort. (AI)
(Satellite, 920 E. Colorado #151, Pasadena, CA 91106)

EDDY - "2000 Pounds of Ashes" EP

Grooving, head nodding space jams with interstellar guitar "riffing" is mixed with faster trashpunk. Distortion filtered vocals fill in the spaces. At points the guitar drones on with a tape loop repetitiveness. With the help of a subtle poppiness and picked-up pace, it works with an almost catchy quality. (MK)
(Assorted Porkchops, PO Box 4022, Wilmington, NC 28406)

EGO TRIP - "Alone" EP

East Coast sounding moshcore with a lot of slow, metal-influenced parts. And guess what? Personal lyrics. (TY)
(Earplug, Am Rain 30, 97616 Salz, GERMANY)



88 FINGER LOUIE - "Go Away" EP

This band is in the vein of the melodic high energy punk rock this Fat Wreck Chords is known for. Of the well recorded and well played four songs on here, "Interlectual Lover" was the best with a really catchy chorus and some cool hooks. (MM)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146

ERIC'S TRIP - "Warm Girl" EP

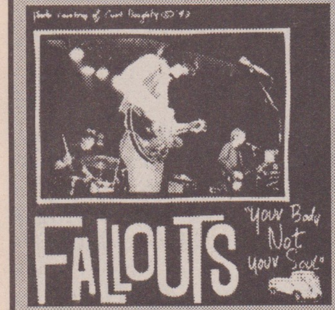
Five tunes here from Canada's ERIC'S TRIP. The band, as usual, painfully steal from SEBADOH/SENTRIDOH everywhere from songs to four track recording quality. It's mostly catchy and raw. But really, isn't one Lou Barlow enough to make us all sufficiently depressed and bored? (LH)
(Derivative, PO Box 42031, Montreal, PQ, H2W 2T3, CANADA)

RECORD REVIEWS

THE PEEL SESSIONS
EXTREME NOISE TERROR

EXTREME NOISE TERROR - "The Peel Sessions" EP

A boot of previously released cuts from an unreleased session from the band that redefined grindcore. As good as the official releases in the series, this includes lyrics and intros by Mr. Peel himself. The sound is good and the tracks came from their earlier, more-vicious releases. Mega-whirlwind holocaust and so on and so forth. (NN)
(no address)


FALLOUTS
Your Body Not Your Soul

FALLOUTS/NIGHT KINGS - split 45

The FALLOUTS' "Your Body Not Your Soul" is a maximum R&B rager in the vein of their "Here We Come" LP, which now features Steve Turner (MUDHONEY) on bass. THE NIGHT KINGS (who I hear have broken up) give them a run for their money with "Lickety Split," a garage rocker featuring Rob Vasquez's now legendary "shit-o-phonic" guitar. (MJ)
(The Eight Van Rock & Roll Products, PO Box 40687, Albuquerque, NM 87196)

FORTUNE AND MALTESE - EP

The liner notes on this one would have you believe that this was recorded in 1965 and by the sound of it it could have been. But what took so long for it to come out? Two guys with catchy little Wurlitzer organ tunes and they do a Bobby Fuller cover. (CK)
(Leppotone Electrical Recordings, PO Box 61, Kalamazoo, MI 49005-0061)

FOSS - "The El Paso Pusstcats" EP

Well, this stinks like my nieces' diaper! Total sleeveless flannel. The B side is a cheap CLASH parody. Better things have come from Texas. (SM)
(1425 Fewel St, El Paso, TX 79902)

FRANCIS ANTHONY SUPERSTAR
THE PARTY'S OVER

FRANCIS A SUPERSTAR - The Party's Over" EP

A quick look at the cover and the fact that everyone in this band calls themselves "Francis Anthony C" a punker would think that this record was going to totally suck, it doesn't. This is one angry little 7", most of which seems to be directed towards money and women (or a lack there of). Side A is melodious and the music somehow manages to make light of just how cranky the lyrics really are. The flip is more musically aggressive, and doesn't fail to kick butt as well. (LD)
(Thin Frail Genetics, PO Box 93, St. Mary's, PA 15857)

FRUMPIES - "Safety First" EP

Okay, I can like a band called F-r-u-m-p-i-e-s. Got a fuckin' problem with that? The most immediate references I can think of here are STAR PIMP and the first VELVET UNDERGROUND album. Those are not shitty influences. That treble tends to get pretty high for those of you who choose to filter your punk rock, like fine mineral water, through a Sony Walkman, so watch it or else you might get your ears pierced when you don't want to. The band can be reached at Kill Rock Stars but the record probably has to be obtained through..... (JD)
(Wiiija Records, 130 Talbot Road, London W11 1JA, ENGLAND)

THE GITS - "Enter: The Conquering Chicken" LP

A full 13 songs of powerful and sometimes nostalgic-like guitar mixed with Mia's beautiful, raw voice. This was largely recorded before her death, a great testimony with a heaping load of emotion, soul, power and all that good stuff. The band is now seeking a new diva. Git it. (AI)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

GLAZED BABY/HORSEY - split 45

"So what do you think of HORSEY?" I asked my friend in BAKA MONO. "Boring prog rock" he said. People in prog rock houses shouldn't throw FX pedals. Actually MONO rules, and HORSEY? Well, sometimes they make me stand back too. Other times they bore me but I respect the fact that some talented motherfuckers like them will risk being boring once in a while. Another description I got from a Detroit punk girl was "they're like a cross between KING CRIMSON and FLIPPER". GLAZED BABY kicked out the jams. They are definitely not boring and have got the superior of the two sides (those HORSEY bastards are *really* going to hate me now). Comes with a zine. (JD)
(Imminent Rock, PO Box 16041, Oakland, CA 94610-6041)

GLUE - "I Want You To Know" EP

Mid-paced bar rock with a punk wanna-be feel. Nothing to distinguish these guys except a bad guitar solo or two. (MH)
(Milk Pal, PO Box 93561, LA, CA 90093)

GOD IS MY CO-PILOT - "Sharon Quite Fancies Jo" EP

A more musical GOD IS.. featured on this release. "Loudmouth" is a sparse' minimalist, jazzy riff with sing song vocals that build to an explosive climax. The first cut on the flip is a short jazz punk song followed by 2 spoken word pieces over an improvised music. A fun eclectic release. (MM)
(Soul Static Sound, 16 Neals Yard, Covent Garden, London, WC2H 9DP, ENGLAND)

RECORD REVIEWS

GUNK - "Carburate" LP

Up beat mid tempo discordantly melodic music with an East Coast sense. An overall passionate rock feel underlies the vocals and structures, bringing to mind similar bands like SIDESHOW. The personal image-laden lyrical style at times hinders the messages of the songs from getting across. One discernible track pertains to supply side economics. An appreciated effort. (MK)
(King Bung, 589 Orange Center Rd, Orange, CT 064771)

THEE HEADCOATS - "W.O.A.H.! Bo In Thee Garage" LP

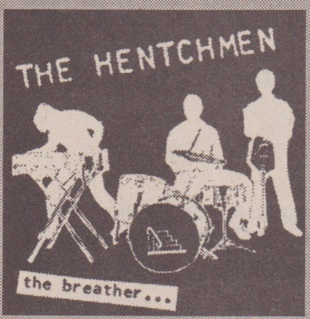
If live HEADCOATS sounds like a worthy prospect to you, then this LP (finally out domestically) might be what you need. Their patented brand of r&b/raunch works well here, thanks to a good selection of material and the above-par sound. By this point you should know what to expect from Billy Childish—although you won't be in for any surprises, you will be more than entertained. (JR)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

THEE HEADCOATS WITH SEXTON MING - "No One" EP

The A-side is a cocky '77 punk, as recent THEE HEADCOATS/Childish releases have seemed to gravitate towards, and naturally this bazillionth release delivers the raw rock'n'roll goods. The flip is three acoustic minimal pieces/songs by SEXTON and/or a woman named Kira (No, surely not *that* Kira from BLACK FLAG) that vary in beauty and/or tolerability. (KS)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

HEDONIST - "Womb/Deepest Secret Fear"

Yes, this disc came out a long time ago. A 'research and development' picture disc 45. But knowing MRR's snotty attitude, I doubt they sent us a copy! Noise fueled rockets could not compare. Muffled vocals, ass kickin pounding drums, thick neck hard hitting punk fucking shit. I even get a woody looking at this disc spin! (SM)
(AmRep, 2645 1st Ave So., Minneapolis, MN 55408)



THE HENTCHMEN - "The Breather" EP

Connoisseurs of the comparatively subtle charms of Dearborn-style garage punk (as exemplified on the "Don't Put Me On" comp of a few years back) should seek out this record immediately. Unpolished and catchy as hell, this is one I'm buying and gluing to my turntable. (DD)
(Happy Hour Records, 221 N. First St., Ann Arbor, MI 48104)

HUGGY BEAR - "Long Distance Lovers" EP

The usual awesome hand-painted package from Gravity Records. Like all HUGGY BEAR records, this is heartfelt, noisy, trashy, punky, and kinda jazzy. One of the only original and inspiring punk bands around theses days. Punk rock love is... her name on your favorite bands' "thank you" lists. (PC)
(Gravity, PO Box 17052, San Diego, CA 92177)

THE HUMPERS- "Journey To The Centre of Your Wallet" CD

THE HUMPERS rock. It's that simple. A compilation CD of mostly previously released stuff and in my opinion some of their best. Sort of a greatest hits record, if you will. The tunes are fast, loud, loaded with guitars and catchy, too. I guess they just want your money so give it to them, they deserve it. (CK)
(Sympathy For The Record Industry)

ICE - "L'chaim" EP

What can I say about this EP, but that is better than their first one, and that the lyrics are a little more serious this time. ICE is still a fun band, at least their records are. Enjoyable punk rock with a hardcore edge. Made me jump up and down. (FA)
(Ringside)

ICKY BOYFRIENDS - "Cuckoo" EP

Super-trashy-garage-slow-raw-ever so slightly outta tune guitar-bad recording on purpose-warped vocals-wall of sound-mega distortion sort of stuff. (AI)
(Blackjack, 663 10th St, Oakland, CA 94607)

INKISICAO/X-ACTO - split CD

Split CD from two Portuguese bands I'd not heard of this before. Both bands attack socio-political concerns quite familiar in the punk community—prejudice, homophobia, animal cruelty, governments, drugs—but the lyrics are well written and don't come off as being preaching. INKISICAO are fast hardcore, playing with obvious intensity and a commanding sincerity. X-ACTO are more melodic and lack the frontal impact of INKISICAO but still pack a punch. (TM)
(Slime Records, Apartado 1789, 1017 Lisboa Codex, PORTUGAL)

INSURGENCE - "Jaded/Subside"

Kinda like FUGAZI with lo-fi, thin production. Actually a hell of a lot like FUGAZI with strangely weak David Barbe production. "...like a shotgun..." "give me the cure..." When the band just works on pretty guitar/bass interaction... it works. When they slip into their FUGAZI-isms...it's too weird. (LH)
(Crisis Discs, PO Box 6335, Raleigh, NC 27628)

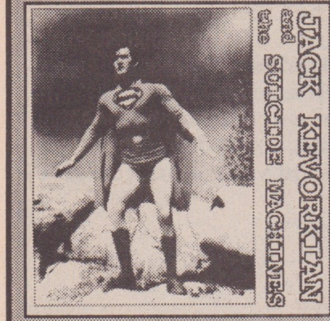
J CHURCH - "Half and Half" EP

Each one of these limited pressing of 200 7"s has an individually hand-watercolored cover. Ooooh, ahhh. Listening to this sounds like watching them live. It's not the greatest recording but it has that nostalgic feel to it. The songs are catchy, not their *best*stuff, but considering they put out about 50 records last year, I'm impressed. A must for a true fan. The debut of Lance and Missy's label. (AI)
(Honey Bear Records, PO Box 460346, San Francisco, CA 94146)

JOLLY JUMPERS - "Blackstone Hill/Purr"

Another band in the generally diggable sort of rootsy, sort of swampy, sort of bluesy vein...but closer to the DOORS circa "Morrison Hotel" than anything else that comes to mind. (DD)
(Gaga Goddies, PO Box 47, 13211 Hameenlinna, FINLAND)

RECORD REVIEWS



JACK KEVORKIAN & THE SUICIDE MACHINES - "Van's Song/Post Office Death Squad"

After checking out the photo of Superman on the cover, and seeing the "I wanna be on Cruz/Epitaph" looking dudes on the back cover, I was prepared for some silly, melodic, (aka NOFX-ish) stuff. But what I got was some humerous lo-fi Ska! I wonder, though, do these guys play all ska cuz the B-side is a goofy and annoying punk song. On the sk-A side, "Van's Song," they throw out a soft-edged tune that's really good—right down to the keyboards and "toasting", although the fast chorus is annoying. The B-side is a pretty good punk tune that rocks hard, and the very garagey production is complimentary. Good on both sides of the fence. (EY)

(Youth Rendition Records, PO Box 34372, Detriot, MI 48234-0372)

Johnny Legend
PIPELINE (vocal) b/w Mexican Love

JOHNNY LEGEND - "Pipeline/Mexican Love"

JOHNNY "I used to hang out at Tor Johnson's house" LEGEND, neo-Rasputin of neo-rockabilly, managed to unearth the long-lost lyrics to "Pipeline" in the course of his globetrotting and presents them here, with appropriate musical accompaniment (i.e., "Pipeline") for your pleasure on the legendary Hillsdale label. (DD)

(Hillsdale Records, PO Box 641592, San Francisco, CA 94164)

KARL S. BLUE & HIS MAGIC QUELLS - "Rowdy" LP

Okay you bar-hounds, here's the real shit, yeah, the motherfuckin' junk. This is some hard-rockin' no nonsense psychobilly. It's as if REVEREND HORTON HEAT harnessed some of that manic LUX INTERIOR/CRAMPS chaos. There's six smokin' original songs plus great covers like CHUCK BERRY'S "No Particular Place To Go," "Walkin' The Dog" by RUFUS THOMAS and "Sump'n Else" by EDDIE COCHRAN. This German outfit will have you stompin' and shakin' all over the sawdust floor. (BR)

(String Records, Rotenhauser, Damm 6, 21107 Hamburg, GERMANY)

THE KILL CITY BABIES - "Proof Positive of the Loophole Theory" EP

Named, I guess, as a godchildlike token of respect for the IGGY song. Very tinny production here, giving this piece of plastic pie a very homemade punk feel to it like MINUTEMEN boots taped in Mike Watt's bedroom or some of the cuts you can find on old comps like the "Blasting Concept" or the "Killed By Death" series. The basic simplicity of this record is what was appealing in punk in the first place. (JD)

(PO Box 3183, Kent, OH 44240)

kiss me screaming
AVALANCHE b/w GLOWING IN THE DARK

KISS ME SCREAMING - "Avalanche/Glowing In The Dark"

Actually forget what I said about S.O.R, this is truly generic fluff with a slight (but very slight) STOOGES bent but sounds more like some classic rock/new wave thing. I thought bad records like these only came out in the early 80s. (HD)

(Happy Hour, 221 N. 1st St., Ann Arbor, MI 48104)

KRAPULAS - "Dance After Dead" EP

Much as I like rockabilly and the CRAMPS, most psychobilly leaves me rather cold. That said, the six songs here are certainly solid, although the dry production job keeps them from sounding real, real gone. "Ataque das Mulheres Abelhas" is a nice instro that would benefit from the JOE MEEK school of production. (DD)

(Rua Rio Pelotas 1110, Casa 08, Bairro Alto, CEP 82840-380, Curitiba, Parana, BRAZIL)

LA SECTA - "It's Gonna Be A Wild Weekend" LP

This is the first I've heard of this Spanish punk rock band (despite their sizeable discography that dates back to 1990) featuring songs like "No Advices" and "Fuck Ya Please." Definitely got the right attitude, but this disk's a little too progressive for my taste, like I'm from the school that thinks a SAINTS and STOOGES influence just doesn't mix with JANE'S ADDICTION. This, however, could be a result of the band's line-up changes and professed, "new musical attitude." (MJ)

(Munster Records, PO Box 18107, Madrid 28080, SPAIN)

LEATHERFACE - "Cherry Knowle" CD

A re-issue of their hard-to-find debut LP. These guys are one of the best punk bands period. If they were on Epitaph they'd be a household name in punk. Instead, they remain a UK import band (although this is from Germany) outside of one poorly promoted US major label release. Umpteen releases, not a clinker in the stack. Melodic punk (dare I say popcore) with rawness and tunefulness. Somewhere inbetween STIFF LITTLE FINGERS and BAD RELIGION. Simply great. (RL)

(Bitzcore, Postfach 30 41 07, D-20324, Hamburg, GERMANY)

LIVERBALL - "Test Burn" EP

Slow, grinding, repetetive punk-metal rock. When they pick up the pace on "Thighmaster" I think they could possibly be on to something. They should try it some more. (CK)

(Ripe Records, 1739 E. Carson St #50, Pittsburgh, PA 15203)

MARCUS NOISE - "Not Anymore/Afraid For Now"

Two pretty good tracks mixing raw guitar sounds (like a blue light special Chapel Hill) with cool vocal melodies and VERSUS-like hooks. Emo-type lyrics more in the DC-style than the "I'm so guilty" style. Only fault is a long poopy acoustic intro to side two... (LH)

(Helium Records, 12941 44th Ave. S., Mpls., MN 55406)

RECORD REVIEWS

LOS CRUDOS
WESTERN SHOSHONE DEFENSE PROJECT
MANUMISSION

LOS CRUDOS/MANUMISSION - split EP

A benefit for the defense project for the Western Shoshone nation, who like most native Americans, got the very short end of the stick in dealings with the U.S. Government. (A Well laid-out booklet details this history as well as current events). California's now-defunct MANUMISSION's two-tracks combine FAITH/IGNITION style guitar work smothered in rambling pissed vocals and backed with snapping quick drums,and Chicago's LOS CRUDOS three songs again fuel on simplisticity and sincerity, totally blasting like Italy's WRETCHED in abrasive intensity. (KS)
(Lengua Armada Discos, 2340 W. 24th St, Chicago, IL 60608)

MAD BROTHER WARD
& THE SCREAMING STREET TRASH
AM I COOL OR WHAT?

MAD BROTHER WARD AND THE SCREAMING STREET TRASH - "Am I Cool Or What" EP

Another quality release, their second, by Jeff Clayton's amigos. The carnival atmosphere prevails in the introduction then they slam into good ol' shitkickin punk rock. DWARVES and ANTISEEN fans are all a-twitter with excitement. All original tunes except "Butcher Baby" by THE PLASMATICS. The record is dedicated to the memory of G.G. and with songs like "Kill The Scene" and "Blood Lust Deathwish," it's not recommended for the timid INDIAN SUMMER punx. (BR)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)

THE MEANIES - "Just What You Need" EP

This band's from Australia, but so what! THE MEANIES play pretty bad (and boring) pop-rock with a very "alternative" (i.e., not punk!) air about them. Well produced, energy-less, limp songs that bore you into oblivion and probably sleep if you listen to them long enough. Strangely enough, the last song is a live thrasher that wakes you out of the bad pop dream into the reality that this band sucks. For fans of bad pop schlock ala Cruz records. (EY)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

THE MEATMEN - "Toilet Slave" CD

After a few months of shopping this tape around, looks like 'ole Tesco had to put this one out himself. Packed with 22 songs and a fold-out lyric sheet, this disc still falls short of the classic early years of the MEATMEN. Face it Tabasco, you're a has-been, fade to gray, gone with the wind. Total retro rock as in latter day meatcrew. A polished 24 track studio just doesn't produce a raw gem of punkness. Go back to your Michigan basement, throw up one mic with an old reel-to-reel 4 track, and bang out tuneage old style. I've seen you 10 years ago, and I've seen you in 1994. My advice to you is start an ABBA cover band. (SM)
(Meat King, PO Box 5542, McLean, VA 22103)

MEIN HERREN - "Teufels Küche" CD

BAD RELIGION-esque melody-core from the Rhineland. Sung completely in German, I have no fucking clue what this band is singing about. However, it's good, it's fast, it's aggressive, and it's punchy hardcore that's easy to sink your teeth into and hum along with. (LD)
(Weser Label, Postfach 150 231, 28092 Bremen, GERMANY)

MERCY RUL E - "Bye Bye" EP

Post-punk Edie Brickell style vocal rock on "Bye Bye." The flip has more edge to it with alternating male and female vocals. Kind of like mid eighties college rock like the REIVERS or the FEELIES. (MH)
(Faye Records, PO Box 7332, Columbia, MO 65205)

MEXICAN POWER AUTHORITY - "Strang From Endville" EP

A lot of really great horrendous noise interrupted by melodic singing and a change of tempo every fucking five seconds. I think every instrument known to man is used at one time or another. Lyrics cover such controversial topics as electric tapeworms and violent sock attacks. Meant to be funny, this stuff always annoys the shit out of me. (NN)
(Scratch, 517A Cambie St., Vancouver, BC, V6B 2N4, CANADA)

MODERAT LIKVIDATION - "Kuknacke" CD

Twenty nine tracks/twenty-one songs of classic spazz-out Scandinavian style mayhem from 1982-3, in the same chaotic and klutzy distortion-o-rama vein as HUVUDTVATT, where energy and enthusiasm and thrash overshadow any desire for musical 'progression'. This follows them through two 7"s, two singers, a TV interview, a primo noisy live gig and also includes (in Swedish) an in-depth band history. With very little of a dated feel at all, this is awesome stuff. (KS)
(Distortion Records, PO Box 129, 401 22 Goteborg, SWEDEN)

MONO MEN LAST STRAW

MONO MEN - "Last Straw/ Crusters Theme"

A side is vocal, B side instro, both have the patented MONO MEN heavy sound with sparkling clean production. If you're a fan, you'll want it; if not, it probably won't convert you. (DD)
(Au-Go-Go, GPO Box 542d, Melbourne 3001, Victoria, AUSTRALIA)

MORAL CRUX - "And Nothing But The Truth" CD

I'd wondered what happened to this energetic Washington band and now I know. They were laying low, creating more tuneful catchy thoughtful punk songs. If you've never listened to these guys, think PINK LINCOLNS or SCREECHING WEASEL and you'll start to get the picture. (MH)
(Vandal Children Records, PO Box 260805, Hartford, CT 06026-0805)

RECORD REVIEWS

NRA - "Surf City Amsterdam" CD

Out of the Netherlands, NRA gives NAKED RAYGUN a serious tip of the hat on all 16 tracks. Produced by Vic Bondi, the songs come across as echoey punk anthems, almost exactly like "Jettison" era NAKED RAYGUN. Good, but derivative. (MH)

(Ignition, PO Box 9162, 1800 GD Akmaar, HOLLAND)

NAKED AGGRESSION
PLASTIC

NAKED AGGRESSION - "Plastic World" EP

Could be compared to CRASS, with female vocals chanting simple, hard-hitting political lyrics as the music varies from frenzied noisecore to slower tempos; another reference point might be the AVENGERS. Quite a bit of energy and righteous anger, and if you like punk rock, I don't know why you wouldn't want this record. (EW)

(Mighty, 6607 Sunset Blvd, Los Angeles, CA 90028)

NEW BAD THINGS - EP

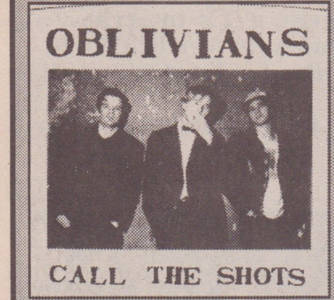
Fun, simple, pop punk with an amazing line up: 3 guitars, 2 drummers, bass and trumpet and sure as hell they all sing. Side A is up-beat featuring a strange little ditty about Chewbacca. Side B is somewhat slower and drags. (CK)

(Candy-Ass Records, PO Box 42382, Portland, OR 97242)

NOWHERE - "Wander" CD

Super-fast, mod-influenced punk from Finland. Mix F.O.D. with the JAM and add the PARASITES for melody. Pretty good. (MH)

(Kraklund Records, PL 459, 65101 Vaasa, FINLAND)



OBLIVIANS - "Call The Shots" EP

Look the fuck out! These bad cats have taken a country blues song written by the late SAM 'LIGHTNIN' HOPKINS of Houston, Texas and reamed the shit out of it. It's been disembowled and thrown in your face complete with punk attitude and garage slop. Nasty guitar work churns the think along; garbled vocals threaten your sorry existence. Lots of bands aren't good enough to make a sound this fucked up. This is great! (BR)

(Goner Records, PO Box 40566, Memphis, TN 38174)

100,000, BODYBAGS
PROBLEM

100,000 BODYBAGS - "Problem/It's No Better"

A fifty/fifty proposition here. "Problem" immediately captures my attention—it's a solid, midtempo rant with bullhorn vocals and a nice rough edge to the production, which I can appreciate. The B-side, however, does not fulfill the promise, and seems overlong and uninspired by comparison. A worthy release but definitely hit-and-miss. (JR)

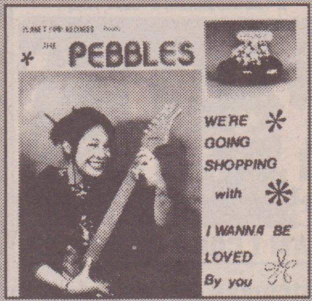
(Damaged Goods, PO Box 671, London E176NF, ENGLAND)

THE ONYAS
Destroyer

THE ONYAS - "Destroyer" EP

I can tell this is one hell of a band, cuz they put out one hell of a scorchin' disc. Full-on, ragin', hard-driving, buzzsaw, school of RAMONES style, old fashioned punk rock that pretty much kicks ass. Three studio cuts, with even better sloppy live versions of the same songs on the flip. Too bad that the ONYAS didn't just put six differnt live or studio cuts on their EP, so it could smoke even more, but alas, it's not a perfect world and it still rages. Definitely search for this record out before you miss out cuz it rules. And if it ever becomes rare, it'll be cuz it's good, not because it's on colored vinyl. (EY)

(no address, NEW ZEALAND somewhere)



PEBBLES - "We're Going Shopping/I Wanna Be Loved"

A supercute record that's very strange in a good way. A Japanese 'chick' band that sounds like it could be on the recent "Las Vegas Grind" series; half strip music, half upbeat melodic guitar tunes. I like it, and anyone with a taste for the bizarre will too. Proceeds go to Japanese famine relief. (SB)

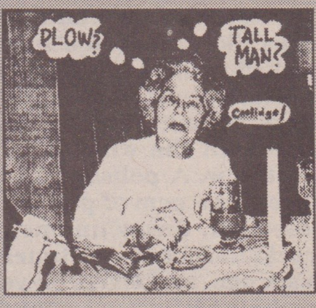
(Planet Pimp, 1800 Market St #45, San Francisco, CA 94102)

PLAIN
FIELD

PLAINFIELD - "PCP Headquarters" EP

Those overall-sportin, chaw-spittin, cat-tractor-drivin backwoods fellers are back, after their JELLO BIAFRA classic. The music is heavy like splittin corn, with vocals like a wide mouth bass. P.S. Yer such a feminist, Smelly. (AI)

(Bovine, PO Box 2134, Madison, WI 53701)


PLOW?
TALL MAN?
Coolidge!

PLOW/TALL MEN - split EP

PLOW ploughs through three mid-tempo punkers showing a promising satirical edge; the material is engaging but unmemorable. TALL MAN, with its plaintive female vocals, shows a lot of influences, from punk and pop to BUSH TETRAS funk. (SS)

(Coolidge Records, 157, Coolidge Terrace, Wykoff, NJ 07481)

RECORD REVIEWS

QUEEN MAB - "Smile Big Today" EP

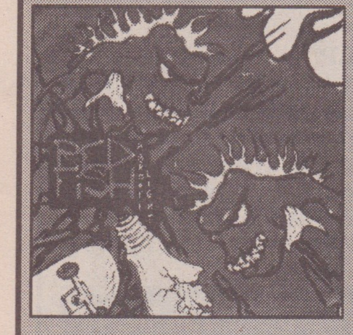
Once I was in Blacklist and a worker there told me that all they have to do is say that a band's from the East Bay and it'll sell like crazy. Well, this mostly *transplant* (3 out of 4, at least) QUEEN MAB will probably sell a lot of copies of their 7" due to this. They were an OK band live (they broke up after a few shows, so why put out a record? Anybody ever heard of demo tapes?), but this record shows what they sound like after the beer wears off. Gruff, abrasive and monotonous tunes with a heavy, stop/start emo feel. The vocalist sounds suspiciously like the vocalist of ECONOCHRIST who shouts the "I'm suffering and I'm sensitive" type lyrics over the tuneless music. The barely used great female vocalist sings on the one standout song "J Is For Jesus Christ," a really good moody song that is the saving point of disc. (EY)
(Judgemental Music, PO Box 40084, Berkeley, CA 94704)

RADIOACTIVE RAKER - "Labyrinth" CD

Straight ahead foreign anthemic poppy punk almost in a NEW MODEL ARMY meets GREEN DAY mode but with lyrics in some foreign tongue. Cathy, hooky... you know the rest. (HD)
(Beat Butchers, Kungholmsstrand 141, 112 48 Stockholm, SWEDEN)

RANDY - "No Carrots For The Rehabilitated" CD

This is really good melodic hardcore. Tight, cool riffs, snotty vocals, and good tunes. In fact, this sounds exactly like NOFX. Vocally and musically, I mean it's unreal. Who would have thought that Fat Mike would have clones in Sweden? It's scary. (RL)
(Dolores Records, Drottninggatan 52, 411 07, Teborg, SWEDEN)



RED FISH - "A Broken Light" EP

Early 80s sounding So-Cal hardcore. This sort of has the goth feel of TSOL, especially vocally. Even though I was a big TSOL fan, I couldn't get into this as it seemed so dated. Retro goth punk? Hey, anything is possible. (RL)
(Fearless, 20710 Manhattan Pl #132, Torrance, CA 90501)

RICHIES - "Pet Summer" CD

Hi-Quality®. The ultimate RAMONES sound-alike band. So tight you couldn't squeeze a toothpick through, so catchy and melodic, you'd think they defined the words; if, of course, the RAMONES hadn't already (and this has better production!). Harmonies galore and tunes about summer babes (and girls in general), so much so that a comparison to the BEACH BOYS wouldn't be that far off. Each of the 21 songs retain their own personality, and to attest to the greatness of this German band, I personally listened to it as the record of choice for the month. (SB)
(We Bite, PO Box 10172, Chicago, IL 60610-0172)

RIMSHOUT - "Socially Unacceptable" CD

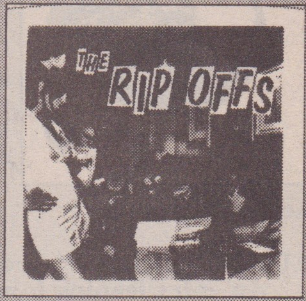
More than adequate German hardcore. This is the kind of stuff that first got me and has kept me interested in foreign hardcore. Fast and driving but not without hooks. Eleven songs, all of which are totally cool, and to me fall somewhere between say oh I don't know, POISON IDEA and TERVEET KADET. A CD that will definitely be listened to more than once. (LD)
(Terz, PO Box 10 41 51, D-4600 Dormund, GERMANY)

RIOT - "Last Judgement" CD EP

Totally cool Japanese punk that sounds like European oi. Catchy, chanting, wicked guitar- very late 70's. Great! (MH)
(RRR Records, no address)

RIOT - CD

This is their new full length. But the title is a Japanese character so I couldn't tell you what it's called. I'm guessing it's either "We Are United Tonight" or "Go!Go!Riot" but I'm not sure. It's your basic early to mid-80s Oi! type stuff here. Reminds me a lot of the LAST RESORT meets IRON CROSS with the low vocal styles. I know it's all a pose for most of these Japanese punk bands, but pictures of Hitler on your record? Fuck that bullshit! (LH)
(RRR Records, no address)



THE RIP OFFS - "Make Up Your Mind/Wild Jane"

This second release by the RIP OFFS again features 2 great songs on a self-released one-sided 7". I'd say "Wild Jane" edges out "Make Up Your Mind". As a neophyte to the garage punk genre, all I can compare them to are the SEX PISTOLS or perhaps a sloppy RAMONES. All punk bands should be required to record directly to cassette. It gaves them a loose live raw sound that the RIP OFFS seem to have mastered. (JH)
(Rip Off Records, 581 Maple Ave., San Bruno, CA 94066)

birdman
ROCKIT from the CRYPT

ROCKET FROM THE CRYPT - "U.F.O./Birdman"

Two rocking blasts from R.F.C. here. The guitar playing on this 7" is too fucking hot to be believed. Besides that, the packaging is pretty nice. It's a black and white die-cut sleeve with a color picture of Elvis Presley on the record label. Pick this up while you can because I hear Graceland may sue. (MM)
(Merge, PO Box 1235, Chapel Hill, NC 27514)

ROUSE - "Deep Wound" LP

This band is very much into the old school So. Cal kinda muzak, and it shows in their lyrics (well-written personal politics...) and in their general driving melodic hardcore sound. My only complaint is that they play that style of music a bit too fast, and it loses something. Despite the fundamental quality of tunes, it becomes hard to distinguish one song from another. Well produced with nice layout and packaging. Lyrics in both Spanish and English. (SB)
(Rumble Records, Apdo 47162, 28080 Madrid, SPAIN)

S.O.R - "244/Start"
tuneful but totally uninspiring fluf, a band that reminds me of everybody and nobody, best described as generic guitar rock pop (actually a genre I like but...). (HD)
(Burnt Sienna, 207 Powhatan Ave, Columbus, OH 43204)

SS-20 - "I Never Change Life" EP
Two guys from Japan. Mid-tempo, catchy, straightforward, punk rock, with cool, slightly throaty, vocals. All four songs are good. (KK)
(no address)

SATANIC SURFERS - "Skate To Hell" CD
Fast-paced melodic skate thrash. Not as bad as it might sound. Tuneful energeticness that can be easily lumped with the likes of early NOFX. They would have the sound down, except they're missing the hooks and catchiness. Five songs offered up here for your greedy consumption, and if you're into the genre, eat it up....yum! (SB)
(Rodrego Alfaro, Hög 13 Postl, 664 244 93, Kävlinge, SWEDEN)

Scared of Chaka

SCARED OF CHAKA - "Hot Dogs On A Stick" EP
I don't know who Chaka is or why these guys are so scared of him/her, but it seems to have brought out the best in them. Sort of a DICKIES-like zany approach, full of energy and wit, though a bit more hardcore of a sound. Excellent debut. (TY)
(307 Columbia SE, Albuquerque, NM 87106)

SEDITIONARIES - " Abolished Of Mine/D.B. Bitner"
An entry leaning towards the atonal art school of punk, instrumentally similar to WARSAW. I'll pass. (DD)
(Tombstone Records, PO Box 1463, Clackamas, OR 97015)

SHIVA THE DESTROYER - "The Heart Is A Lonely Hunter" EP
Out of tune, out of sync, fuck'n-a sloppy. Truly punk at heart. Shitty recording, silly lyrics, you know the real deal. Who needs talent when you're punk. Suicide is an alternative. (SM)
(Codependent, 2521 Louise St. #1, Denton, TX 76201)

THE SINATRAS - "Action Party/Sheila's Glowing"
Great garage pop here. Two solid pop ditties that are almost early WHO-ish and almost retro new wave power pop. A must for pop fans. (RL)
(Lepptone, PO Box 61, Kalamazoo, MI 49005-0061)

THE SINATRA'S - "Action Party/Sheila's Glowing"
Michigan's only unsigned band. This band has been around for years and they finally got a single out. Boy, does it suck! Flannel, flannel, fucking flannel. What's it doing in MRR? Sounds like the BEATLES or R.E.M. or ELTON JOHN. Shove off, boys. (SM)
(Lepptone, PO Box 61, Kalamazoo, MI 49005-0061)

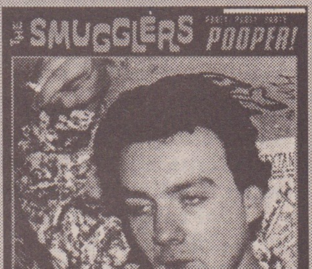
'68 COMEBACK - "Tear 'Em Up" EP
Jeff Evans (GIBSON BROTHERS) is back at it again with his foot stompin' garage cow punk. MOJO NIXON wishes he could be so cool. Telecaster guitar twang with echo-laden honkey tonkin' vocals. Yeow! (MH)
(Get Hip Records, Box 666, Canonsburg, PA 15317)

SKINHEAD MAGNET - "We Work, We Dream, We Die, Time Flies" 10"
This record will have you pogoing around your bedroom in no time flat. It's got 8 melodic punk rock tunes that alternate between slow and fast tempos. Somewhat of an English punk influence without sounding like an oi record. Don't forget the melodic female and male vocals with great singalong choruses. Ends with a cool cover of AGENT ORANGE's "Bloodstains." (MM)
(New Disorder, Box 4839, Wesleyan, Middletown, CT 06459)

SLAM PIRATES - CD
More melodic than most of their countrymen, SLAM PIRATES play light-hearted punk rock with chanting choruses that sound more like 7 SECONDS than GAUZE. The vocals are goofy and all over the place. The second half of the 22 songs are recorded live from what sounds like a pretty raging show. Pretty dismal packaging even for a CD. (NN)
(Bloody Butterfly, 6-28-15-202, Nagasaki, Toshimaku, Tokyo, JAPAN)

SLANT 6 - "Soda Pop-Rip Off" LP
This is a great quirky punk record. This rocks in a MISSION OF BURMA/early SIOUXSIE AND THE BANSHEES way. Great vocals and great tunes such as "Nights x 9," "Time Expired," and the title track. I saw them a couple times last summer and these gals were just as wonderful live. A great DC band. (RL)
(Dischord, 3819 Beecher St. NW, Washington, DC 20007)

SLANT 6 - "Soda Pop Rip Off" LP
Is this what I am reduced to? Knockin' crap that no one else will? Ok. This band reeks, it should have been called "Soda Pop Crap." They're one step from poster pin-up gals, all the photos in the CD are the cheesiest! Musically they're limp, a wet blanket! Dry, tasteless, new wave pogo pop. I'd like to wrestle this band. (SM)
(Dischord, 3819 Beecher St NW, Washington DC 20007)



THE SMUGGLERS - "Party, Party, Party, Pooper!" EP
Actually this isn't that bad. It sounds like the fucking ELECTRIC CHAIRS. The singer even sounds like Wayne County and the first song might as well be titled "Rock N Roll Cleopatra" because it sounds just like it. There's even a cover off the old classic BEAT album (not the ENGLISH BEAT you idiots, the Paul Collins BEAT) called "Walkin' Out On Love," which is like not too bad. Over all a pretty decent release, even down to their matching pink shirts. (SW)
(Mint, 699-810 W. Broadway, Vancouver, BC, V5Z 4C9, CANADA)

RECORD REVIEWS

SOBER - "Blowjob" CD

Four track EP on Burning Heart, which has been a label to keep an eye on. The first two are great rousing mid-paced punk - had me thinking I had hooked into something really impressive. Unfortunately, the other two tracks got lost in the attempted acoustic to electric transition. Drop the pseudosophisticated folk rock shit, and you'd have a real powerhouse! (TM)
(Burning Heart, Box 33, 737 21 Fagersta, SWEDEN)

Social Outcast
Jesus Chrust

SOCIAL OUTCAST/JESUS CHRUST - split EP

Two New York bands that learned their trade from the early UK anarchist groups. Songs cover squatting, police brutality, and manifest destiny. A nice poster is included too. It's a pretty solid release but it never really got my mojo working. (NN)
(Tribal War, PO Box 20012, NY, NY 10009)

SPLINTERED - "Ten Love Songs" LP

Ten songs here (obviously) which remind me a lot of fellow heavies RINGWORM, they've got that same kind of machine gun guitar, just a hint o' metal, and wicked pissed off attitudes. I'm into a lot of this stuff and even though they do a Black Sabbath cover which is never a good thing, this is probably one of the best records I reviewed this month. (LD)
(Desolate Sounds, 7 Carol Ave #5, Brookline, MA 02146)

SPUNK DAVIS - "High Tides/Needy"

The A-side — garden variety punk with strident vocals and good energy; the flip slows down the pace. Personal anthems of youthful disillusionment, full of heart but lacking that extra oomph. (SS)
(3739 W. Street NW, Washington, DC 20071)

KNAVE
ARSE HOLE

THE STASH - "What's My Name/48 Thrills"

Their second effort: two CLASH covers and a take-off of the "White Riot" pic-sleeve. Featuring Billy Childish, these guys take classic CLASH songs and deliver them with serious intensity- true to the originals, with just a tad more guts. Fucking cool. (KK)
(Damaged Goods, PO Box 671, London E17 GNF, UK)

STATE OF MIND - "Original Hate" EP

Mid-to-fast hardcore that occasionally strays into metal territory but stays essentially true to purpose. Four tracks- three of them winners- and one a drawn-out HELMET-inspired dirge I could have done without. They do have their hearts in the right place judging by the lyrics, though. (JR)
(Smog Veil, 4249 Orchard Dr., Saybrook, OH 44004)

STRAIGHT FACED
SELF WILL RUN RIOT

STRAIGHT FACED - "Self Will Run Riot" EP

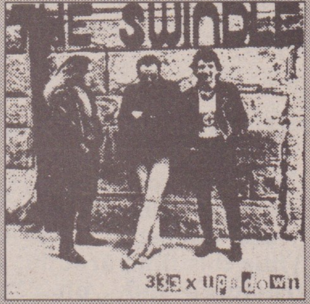
Nothing too noteworthy here, but definitely competent 'straight' ahead personal 'boy' stuff. (TY)
(Fearless, 20710 Manhattan Pl #132, Torrance, CA 90501)

SUPLEX SLAM - "The New Heavyweight Champion Of The World" LP

A proto-punk presentation, not unlike THE DICTATORS, complete with a Handsome Dick Manitoba-influenced singer. While the band is pretty good (especially on their more HEARTBREAKERS-like songs), they do have a bent for blues-boogie too, something like CREEDENCE. And while the singer does 'front' the band, he lacks the appropriate snottiness in his delivery to really pull the wrestling schtick off. Still, a fun outing. (TY)
(Superblast, 4470 Sunset Blvd #490, L.A., CA 90027)

SWEET DIESEL - EP

This three song EP's got competent production and a strong guitar sound combining the best elements of TAD, the BUTTHOLE SURFERS (the singer's voice sounds, at times like Gibby, the guitar player strums like Paul Leary) and STEEL POLE BATHTUB on the "Miracle Of Sound In Motion" LP Definitely more rock than noise or experimentation, though. A record that didn't make me want to wipe my ass with it. (JD)
(Shifty Records, PO Box 382295, Boston, MA 02238)



SWINDLE - EP

Good late 70s style punk. Sort of a cross between German sing-a-long and the English, CLASH-style. Part of the 333 up and down series, from Slovenia. (KK)
(Incognito, Hermannstr. 1, 70178 Stuttgart, GERMANY)

TEENGENERATE/STEPFORD 5 - split 45

First off, don't play the side with the STEPFORD 5, they're fucking dreadful. Worst shit my innocent ears have heard this month. I'm suprised that TEENGENERATE split a single with such utter horseshit such as the STEPFORD 5. Scratch that side with a nail to remind yerself not to ever make the mistake of playing it. However, the TEENGENERATE side is a real smoker. 100% rock n roll. Even better than the RIP OFFS. All the Japanese bands seem to be the big thing these days with like every Tom, Dick and Harry record label out to exploit them, but TEENGENERATE stand alone. They're at the top of the heap. (SW)
(Demolition Derby c/o Kris Verreth, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

RECORD REVIEWS

THOSE WHO SURVIVED THE PLAGUE - "Get Rid Of" CD

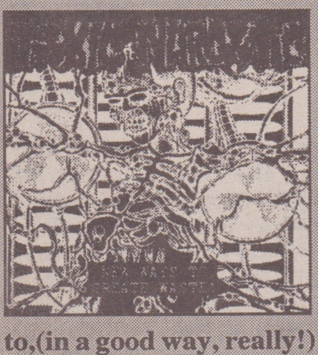
Dueling make and female vocals, and quirky tempos and styles, give this a distinctly European feel. It ranges from being slowish at times to full on raging a few seconds later. Trés political lyrics which are sung in English, this hints of bands like JINGO DE LUNCH and even say, the FALSE PROPHETS. Quite rad. (LD)

(Sacro Egoismo, Tiberiju, Schelleing 39/24, 1040 Vienna, AUSTRIA)

TRENCHMOUTH/BLISS - split 45

TRENCHMOUTH does their usual polyrhythmic, tribal, herky jerky thing, pretty cool. BLISS operates more in a NO MEANS NO type of prog-start-stop groove and does that pretty well. (HD)

(Derivative, PO Box 42031, Montreal, PQ, H2W 2T3, CANADA)



TOXIC NARCOTIC - "New Ways To Create Waste" 45

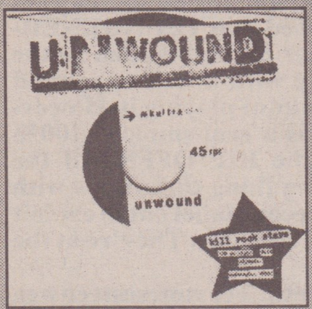
Neil was hoping that I'd hate this so he could double review it and show just how flawed my judgement is. Anyway here's two new songs from this fine Boston band: "War Song" which has that sort of quick tempo metal thing going with gargled vocals that's just ripe for banging your head to,(in a good way, really!) while "Act Of Rage" brings to mind countless Japanese and Brazilian bands. Sorry Neil,you're outta luck,I happen to think that this cooks. (LD)

(Rodent Popsicle, PO Box 335, Newton Centre, MA 02159)

TRUMANS WATER - "Godspeed The Punchline" CD

First proper release from this band in a while and it's a real scorcher. Over 15 songs here mixing the experimentalism of early SONIC YOUTH with the energy and pacing of "Zen Arcade" period HUSKER DU. While this time around, the songs may be a little more structured and... uh... "tuneful"?... This is hardly an attempt at accessibility. Great. (LH)

(Homestead Records)



UNWOUND - "Mku Ultra/Totality" EP

Ooo, I've been eager for this one. UNWOUND can seemingly do no wrong. And, well, here you have it--more no wrong. Two songs from the same recording session as the upcoming "New Plastic Ideas" LP. Slim said it best: MISSION OF BURMA meets CODEINE with BLACK FLAG-style overdrive. So great. (KG)

(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

VICE BARONS - "Suck-o-Rama" EP

Generating mid-60s instrumental stuff that recalls THE VENTURES or BILLY STRANGE, this would probably get any teenage dance party in full swing but fails to inspire you to break bottles, throw over tables and howl like more noisy'n'raucus garagin' punk types can. A boss dose of good surf'n'spy-styled instros, but with a rather clean intent. (KS)

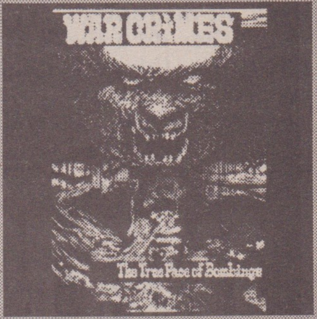
(Demolition Derby c/o Kris Verreth, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

VIOLENT SOCIETY
YOU'RE GONNA FALL

VIOLENT SOCIETY - "You're Gonna Fall" EP

Their name may sound regurgitated but their music isn't. With cuts that vary from a midtempo cheezy love tune to fast and screaming social commentary, this 6-song EP is sure to please any fan of suburban American hardcore. (JH)

(Dead Elvis Records, 210 Durham Rd., Newton, PA 18940)


WAR CRIMES
The True Face of Bombings

WAR CRIMES - "True Face Of Bombings" EP

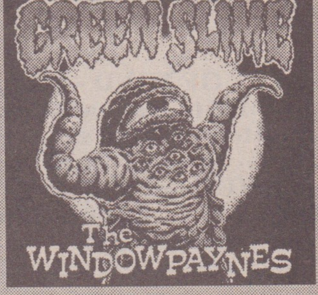
Despite suffering from overly trebly production, this one's a keeper. They're from Hiroshima, which shows in slightly one dimensional lyrics (not that I'm slighting them). It's fast, it's raging, it's Japanese. Comes with what I'm assuming to be a band interview, although it's all in Japanese, so I'm not all that sure. (TM)

(Blood Sucker Records, no address)

WICKED CAT SOUP - "Smile, Talk, Eat, Live, Laugh, Naturally" EP

Roll me under a train, fill my ears with mud, then turn me on to acid. This shit is wicked. Total art grind, a tad like piss in your pants on a JD drunk. Reminiscent of WEEN, only these guys can play. (SM)

(Lowell, 151 Paige St, Lowell, MA 01852)

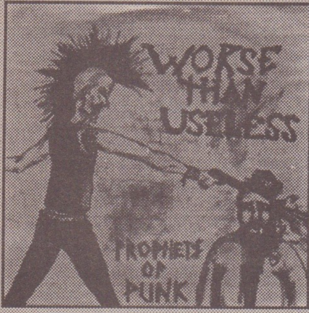


WINDOWPAYNES - "Green Slime/Planet Of The Apes"

Billy Synth resurfaces yet again with some keyboard-fronted 60s type garage trashola. Though nothing special, both tunes are fun and a testimony to this feller's longevity and consistency. (TY)

(Get Hip, PO Box 666, Canonsburg, PA 15317)

RECORD REVIEWS



WORSE THAN USELESS - "Prophets Of Punk" EP

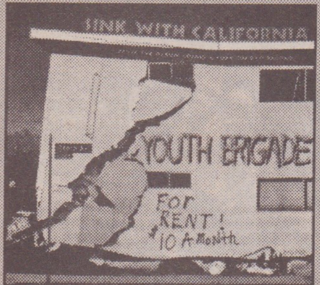
Don't let the low production package and low-tech recording fool you—listening to this record was like a fantastic "Decline Of Western Civilization" flashback. WORSE THAN USELESS could have been squeezed comfortably between BLACK FLAG and THE GERMS, with no one getting up from their drug or alcohol-enhanced slampit to notice the difference. Their brilliant anti-lyrics display a very extreme level of social alienation, expressed in such lines as: "Survival is a slow form of suicide." Actually this band is kinda scary. The graphic depiction of the cop getting his brains blown out on the cover didn't startle me as much as the swastika by their band name on the record label. (JH)
(no address)

WORST - "Tunes From The Tomb" EP

Excellent 60s-ish, garage-punk, with a heavy, heavy dose of fuzz and organ. Just to prove they mean business, all four songs stick with the "tomb" theme. Slow to medium paced and catchy. (KK)
(Screaming Apple, Dustemichstr. 14, 5000 Köln 41, GERMANY)

XYZOL - "Alcoholic/Fuckers"

If you like over-modulated vocals, a spare but hard instrumental backdrop, and a nasty attitude, this might be your band. Their cover of the DEAD BOYS rant is twisted and weird, and the flip has more of the same. (SS)
(Flipside, PO Box 60790, Pasadena, CA 91116)



YOUTH BRIGADE - "All Style, No Substance/Sink With California"

A-side is from upcoming LP, offering more of their clean, energetic, catchy old-school HC sound. The B side is their old standard, appropriate enough as it's a benefit for LA earthquake relief. Collector alert: it's on orange vinyl with the labels reversed!! I liked it. (EW)
(BYO, PO Box 67A64, Los Angeles, CA 90067)

ZOINKS - "Sapsucker Sluggo/Brawler"

Since all of my friends are on their "thank you" list, here's my bid to be on the next one: This is really solid pop punk with the obligatory SCREECHING WEASEL influence but with less snotty, more emotional (not "emo") vocals. Really nice songs—well written, well done. (PC)
($3 ppd: Teree Barnes c/o Satan's Pimp Records, 1229 Ralston St., Reno, NV 89507)

V/A - "By The Banks Of The Santa Ana Vol.1" EP

Four LA area bands represented here. Both GUTTERMOUTH and the HIDDYS does fastish, sorta SEVEN SECONDS type punk rock. SUPERNOVA does more of a poppy G-WHIZ type hooky tune and the IRON ONS fall between the two groups with more of a hooky punk tune. (HD)
(Insta Noise, PO Box 894, Huntington Beach, CA 92648)

V/A - "Distortion To Hell" CD

With the biggest of the current crop of Swedish bands, this CD was sure to rock. It didn't really disappoint, but it certainly didn't kill me like I thought it would. Flat out, too many bands are following the Discharge tip, and it gets bland after a bit. Pretty raging, but I've got to take it in small doses. Tracks from 3 WAY CUM (best stuff here), WARCOLLAPSE, DISPENSE, PERUKERS, SAUNA, BOMBRAID, DISSOBER and 5 others. (TM)
(Distortion Records, Box 129, 401 22 Gothenburg, SWEDEN)

V/A - "Electroplating The Dead" EP

#3 in a four 7" comp series from the UK. This edition includes the COWBOY KILLERS who seem to be going in a different direction than before, meaning the vocals aren't nearly as tweaked, it's much slower, and this particular song fails to live up to any of their previous releases. On the other hand, DEAD WRONG have definite hints of RORSCHACH and NEUROSIS, while managing to avoid sounding like a rip off of either band. Lastly there's BILLY RUBIN who are slow, and heavy with nicely screamed vocals. It's the latter two bands that make this worth checking out. (LD)
(FSR, 53 Mesnes St. Wigan, WN 1QX, ENGLAND)

V/A - "Is This A Dream Or Just Random Sounds Of Awakening" CD

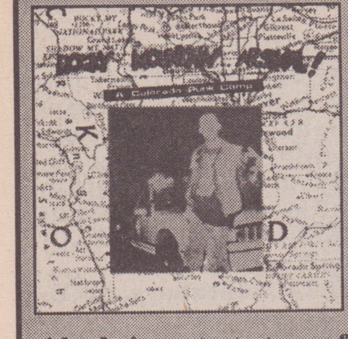
Bewilderingly bad collection with an almost random selection of bands. The biggest category here consists of quasi-metal-cum-faux underground bands who sound like "Alternative Nation/Headbangers Ball" wannabes. The seconds category are decent bands with bad/mediocre songs (WOOL, STABB, SUPERBALL 63). Finally we have the redeemable stuff in GUZZARD, CLAWHAMMER (cool raspy live radio tape) and TVBC who closes out the disc with a trippy instrumental that outdoes all the ridiculous posturing of the other entrants. (HD)
(Morphius, PO Box 2932, Venice, CA 90294)

V/A - "Knock Out Records" EP

This four song international comp comes with with an anti-Nazi zine and features progressive tunes by several skunk-ish bands. BULLSHIT's "Gangfight" is a ripping blast of familiar UK street punk, nicely recorded; the tunes by KLASSE KRIMINALE, RED ALERT, and the reggae-tinged, FIVE IN TEN round out this uneven but worthy package. (SS)
(Michael Will, Forststr. 71, 47055 Duisburg, GERMANY)

V/A - "Never Forget The Cause" cassette

We still review a few cassettes, mainly from countries where it's the only format available. Here we have 9 Philippino bands doing one to two songs each, all of which are charmingly garbled in feedback, distortion and basement freshness. SCREWHEADS have great whacked vocals laid over 1-2 punk (like Japan's ABURADAKO); BIOFEEDBACK play NY/edge styled "Homeboy Hardcore"; and MONGOLOIDS deliver political screeches cradled in hardcore. Reminiscent of any comp tape the world over from days past, before people worried about recording values and were just having a good time making noise rather than being concerned about what people thought. Fun stuff—and punks not dead when there's a "Spike" singing in the Philippines and a band like DRASTIC NOISE knocking out a hit like "Anarchy And Chaos"!!! (KS)
(Reypeace Bravo, 123 Sibulo Subdivision, 4023 San Pedro, Laguna, PHILIPPINES)



V/A - "Rocky Mountain Arsenal" EP

Four bands from Colorado: CAVITY (no not the kings of sloth core from FL) who have a late 70's style punk sound with angry female vocals, DEAD SILENCE who have a re-recorded version of the song "Hope" which was on the "They Don't Get..." MRR comp, ANGEL HAIR who besides being a tasty type of pasta are a damned fine band as well, more indie sounding, well I guess that means more melodic anyway, with screamy vocals, and last but not least, BUNNY GEGHIS who are twisted in a cool way. Early ROLLINS-ish vocals, loping melodies, with fucked up feedback which segues into a full on barrage of sound. (LD)

(Black Plastic, PO Box 480832, Denver, CO 80248)

V/A - "Shagging In The Streets" 2xEP

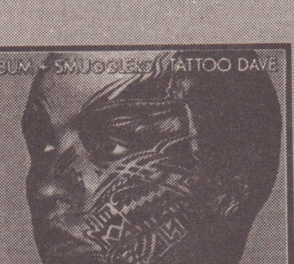
There must be a ton of excellent unknown bands in England. The ones here are S*M*A*S*H, DONE LYING DOWN, MANTARAY, ACTION PAINTING!, BLESSED ETHEL, and THESE ANIMAL MEN. The influences are generally well known Brit-types like The FALL, BUZZCOCKS, FRESHIES, etc. Recommended. (MC)

(Fierce Panda, 136 Royal Oak Court, London N1, ENGLAND)

V/A - "Someone's Gonna Get Their Head To Believe In Something" CD

This 10-year Anniversary of the Better Youth Organization compilation is a mixed bag of large chunks of the "Someone Got their Head Kicked In" LP and the "Something To Believe" comps, with classic tracks from AGRESSION, SNFU, BIG BOYS, NILS, ADOLESCENTS, and (naturally) YOUTH BRIGADE among others, with smatterings from the later BYO releases that stray into college radio accessibility. Nowhere as vital as when these tracks where originally issued, this is a fun nostalgic capsule. (KS)

(BYO, PO Box 67A64, Los Angeles, CA 90067)



V/A - "Tattoo Dave" EP

A ROLLING STONES tribute, coming at you straight from Canada! Well, mostly a tribute to the bands that THE STONES inspired. Included here is a cover of DMZ's "Lift Up Your Hood," performed by BUM, while Allen Thick's favorite band, THE SMUGGLERS, take a stab at THE BOYS' "Kiss Like A Nun." The flip is a live take on the obscure "Hang Fire" (taken off "Tattoo You") with members of both bands doing a lot of hootin' & hollerin'. Better than a trip to the country itself! (MJ)

(Top Drawer Records, 1912 Franklin Ave. E., Seattle, WA 98102-3613)

V/A - "The Polar Scene Compilation..." CD

"...Where the cold things are". 10 Straight edge bands, most of them good (heavy!). What's good about this CD is that there are a lot of different styles of hardcore put together, some are heavy, some are moshy, some are melodic, and some are weird. I can't describe them all for lack of space, but I can mention the ones that I like the most: REFUSED, with a heavy overtone; FIRESIDE, impresive guitar work with melodic vocals; DOUGHNUTS, an all-female band with good lyrics and heavy music; ABHINANDA, heavy, moshy, groovy, kinda like INTEGRITY. There's also songs by DRIFT APART, BREACH, SHREDHEAD, PLAIN, RANDY, and BETTER CHANGE. (FA)

(Burning Heart, PO Box 33, 737 21 Fagersta, SWEDEN)

V/A - "Too Precious To Be Disposable" EP

I'm generally not a great supporter of compilations. There aren't enough of the good bands and too many of the bad. This record stands as an exception, though. All four of these bands (ERNIE'S RUBBER DUCKIE, HORACE PINKER, ALAN'S FEAR and the GENERIKS) are capable of adding little twists to what could be generic HC in the hands of lesser individuals. Consistently good material capable of raising your blood pressure a bit. (JR)

(Social Retardance, PO Box 25666, Tempe, AZ 85285-5666)

V/A - "Utsunomiya City Hardcore" EP

Another in a long line of regionally based samplers from Japan. Always a good sign when it's from a city I've never heard of. Three bands—EARTHQUAKE and HARMFUL INSECT share one side, both playing your typical fast, gruff Japanese craziness. The other side contains only one band, CASSANDRA, and they're the real standout here, mixing up their ferocious speed with more mid-paced material that provides more hooks. Excellent! (TM)

(MCR, PO Box 17742, Covington, KY 41017)

Welcome to Altamont Speedway
featuring
Berserk
Sea Monkeys
The Yahootee Mormons
Grampa's Coonskin Rubber
go-kart

V/A - "Welcome To The Altamont Speedway" EP

Four bands complete an effort that can only be considered good. BERSERK, THE SEA MONKEYS, THE YAHOOTEE MORMONS, and GRAMPA'S COONSKIN RUBBER compete for the title. I give the kudos to THE YAHOOTEE MORMONS for their "The Ballad of Woody and Soon Yi," non-stop madcap hilarity with a spoof of the whole Adopt-A-Daughter (read: Lover). To downshift, GRAMPA'S COONSKIN RUBBER offers a sarcastic view on interelationship violence. She loves and needs to be beat up and degraded. It's a powerful song. In all, the bands generally sound upbeat and guitart oriented. (SB)

(Go-Kart Records, 222 Thompson St #7, New York, NY 10012)

V/A - "Y.M.A.H. Issue 2" EP

60s garage rock from the likes of The GREEN HORNETS, THEE CYBERMEN, THE PERVERTS and PERCULATORS. Tunes that swing. It's fun and you can dance to it. (CK)

(Vinyl Vaults, 22 Byrd Close, Waterlooville, Hampshire PO7 5UX, ENGLAND)

NO IDEA MAILORDER

spoke
ALL WE NEED OF HELL
KFZcd1

SPOKE: *All We Need of Hell* -CD
19 unreleased songs recorded right before the broke up. (KFZ)

3-WAY SPLIT: comp

3-WAY SPLIT: *compilation* -7"
Feat: SPOKE, BOMBSHELL, & LESS THAN JAKE. (Toybox)

GUS: -7"
Great! Balances AmRep and ear-opening punkrock. (Dirge)

SPOKE: *Done* -CD
Compiles 3 7"s & comp tracks. Dist by Mordam, via Allied (No Idea)

BOMBSHELL: -LP/CD
Still avail. New songs on comps soon: Suburban Voice, etc... (Allied)

CLAIRMEL: *Runaway* -7"
Noisy, poppy, MBV? Very catchy, very *zshook*!! (Roundjohn)

Also Available (7"): LESS THAN JAKE, RADON, BOMBSHELL, Ghetto Comp (Radon, etc.), Florida Thing comp (Bloodlet, Lazy Susan, etc.), NO IDEA zine #8 (w/Stabilizer (pre-Radon)/ Bimskalabim -7"), & more! Send a stamp for info on T-shirts & upcoming stuff!!
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7 SECONDS *New Wind* LP/MC/CD	$6.50/$6.50/$8.50
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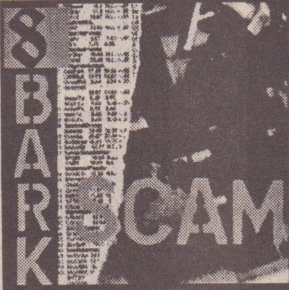

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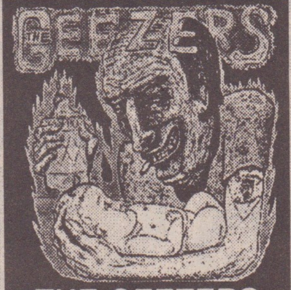

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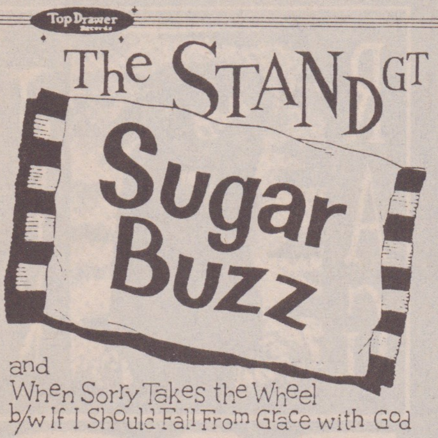
Top Drawer Records
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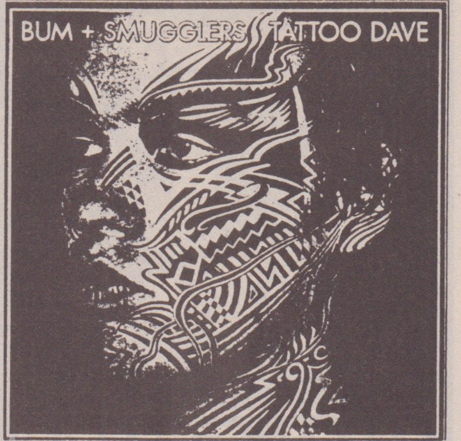
Sugar Buzz
and
When Sorry Takes the Wheel
b/w If I Should Fall From Grace with God



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☺

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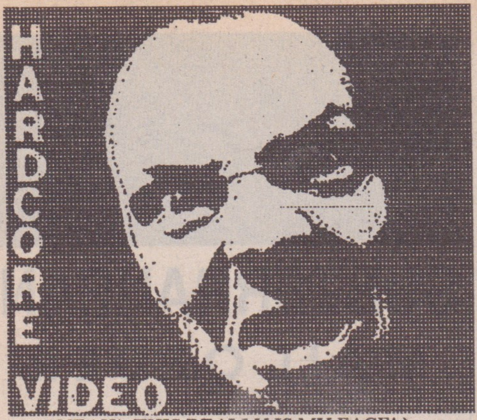

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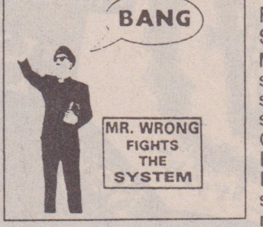

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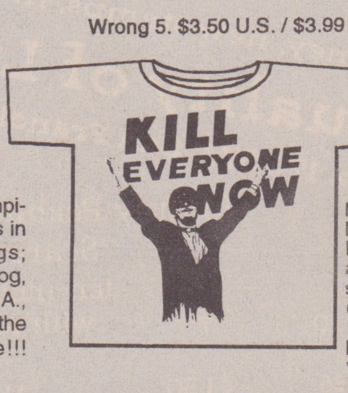

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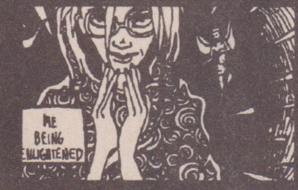

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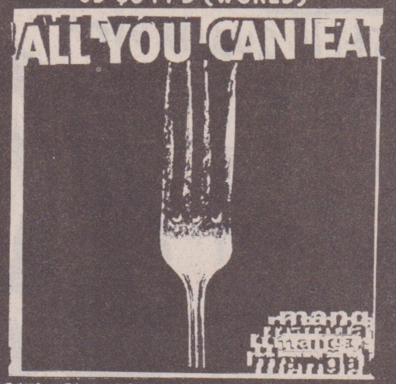

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Sa 4/30 Spokane/Washington w/A.Y.C.E.
Sn 5/1 Bosie/Idaho w/A.Y.C.E.
Mn 5/2 - Wd 5/4 call/help
Th 5/5 Cadillac Club/Fresno w/A.Y.C.E.
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If anyone can help with more shows please call the number listed above.

MEANWHILE
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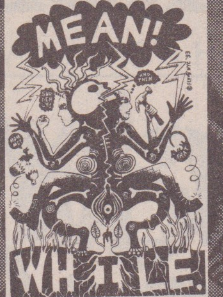

"What Fly sees is the naked truth of today's Apocalypse culture"
—John Zorn

...an anonymous communique from the antimatter squat in subatomia...

Currently on a speaking tour of the US and straight out of New York City's over-rated lower east side, occasional *God is My Co-pilot* member –Fly dishes up 24 pages of In Doctrine Nation, Beer Mistakes, A head full of butterflies and a bathroom full of rats. She'll grab you and turn you inside out. A perfect read if you were trying to remember what was so fucking punk in this world in the first place. Amazing. (digest) $2.00ppd.

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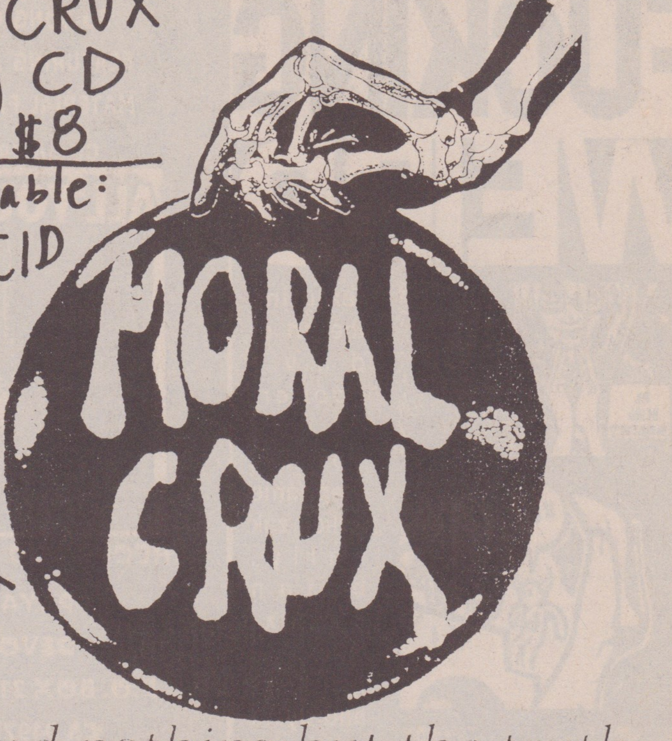

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---

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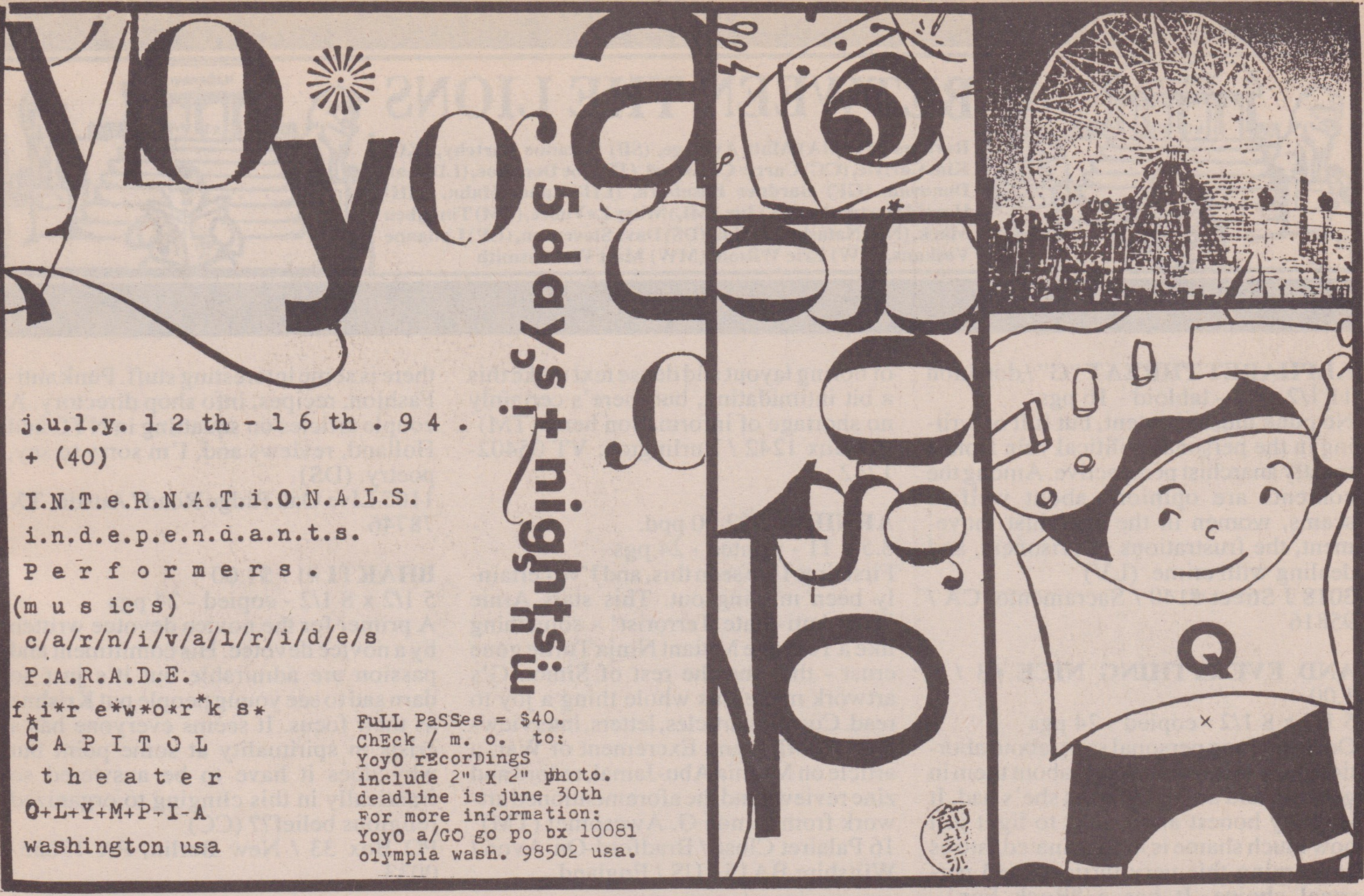

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	6th:	Siegen	W Germany
	7th:	Verden	E Germany
	8th:	Postdam	E Germany
	9th:	Weimar	E Germany
	10th:	Dresden	E Germany
	11th:	Weilheim	Germany
	12th:	Munich	S Germany
	13th:	Stuttgart	S Germany
	14th:	Wangen	S Germany
	15th:	Koblenz	S Germany
	17th:	Italy	
	18th:	Italy/Spain - TBA	
	19th:	Italy/Spain - TBA	
	20th:	Orleans	France
	21st:	La Rochelle	France
	22nd:	Belgium (VORTIN VIS)	
	24th:	Groningen	Holland
	25th:	Gotheburg	Sweden
	26th:		
	27th:	Scandenavia TBA	
	28th:		
	30th:	Kassel	E Germany
June	1st:	TBA	Germany
	2nd:	Heidenheim	S Germany
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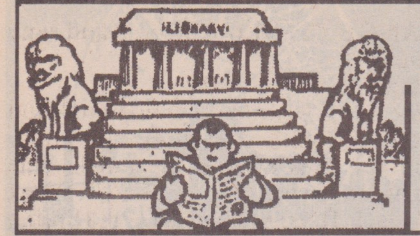
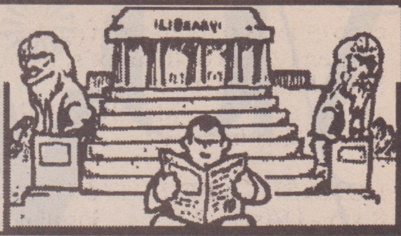


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (KC) Kim Carlyle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (ML) Missy LaVallee, (TM) Timojhen Mark, (NR) Natasha Riggins, (DS) Dave Stevenson, (LV) Louanne Voskans, (EW) Eric Wilson, (MW) Matt Wobensmith



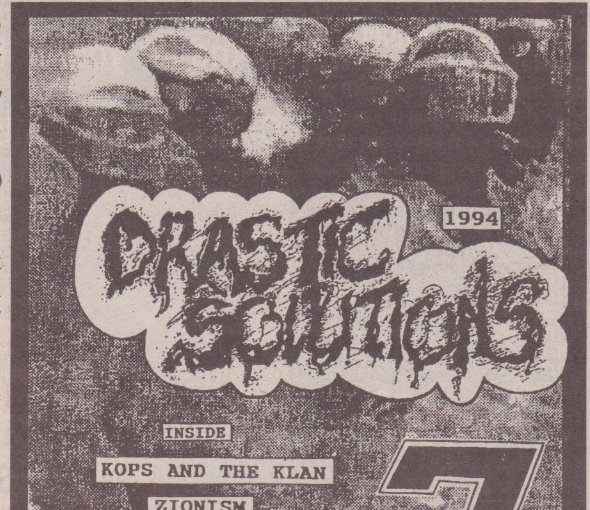
ALPHABET THREAT "G" / donation
11 1/2 x 14 - tabloid - 16 pgs
No punk music content, but full of writing in the personal/political vein from a mostly anarchist perspective. Among the contents are opinions about welfare scams, women in the anarchist movement, the frustrations of prisoners, and dealing with crime. (LV)
3018 J Street #140 / Sacramento, CA / 95816

AND EVERYTHING NICE #3 / $ 1.00
5 1/2 x 8 1/2 - copied - 24 pgs
One very long personal story about abortion, how this woman feels about them in general, and about the ones she's had. It is really honest and brings to light just how much shame is indoctrinated into us concerning this very intricate and personal choice. It has a "Rock For Choice" feel to the whole thing, as well as stickers, which helps give it that gritty feeling. (CC)
Annie LaGanga / PO Box 4538 / Chico, CA 95927

ANTHROPOMORPHIC #5 / $1.50 ppd
8 1/2 x 11 - printed - 22 pgs
Well done zine even if most of it doesn't correspond with my personal interests. Coolest for me was the New Bomb Turks interview. Also interviewed are Monster Magnet, Vapour-Space, and a spoken word troupe called Fiction Performance Network. Also featured are reviews and poetry. This zine used to be called StinkFace. (LV)
Hideous Productions Limited / PO Box 37456 / Oak Park, MI 48237-0456

ARM THE SPIRIT #16 / $3.00 ppd.
8.5 x 11 - printed - 36 pgs.
Straight politics from this 'Autonomist/Anti-Imperialist Journal' - tons of info on Anti-Fascist activities in Toronto, reprints of several R.A.F. Communiques, interviews with Eleuterio Huidobro of the Uruguayan terrorist group Tupamaros and more. The combination of boring layout and dense text make this a bit intimidating, but there's certainly no shortage of information here. (TM)
PO Box 1242 / Burlington, VT 05402-1242

ARNIE #6 / $2.00 ppd.
8.5 x 11 - printed - 24 pgs.
First time I've seen this, and I've certainly been missing out. This stars Arnie 'The Anti-State Terrorist' - something like a Teenage Mutant Ninja Turtle gone crust - this and the rest of Simon G's artwork make this whole thing a joy to read. Contains articles, letters, interviews with Conflict and Excrement of War, a article on Mumia Abu-Jamal, record and zine reviews and the aforementioned artwork from Simon G. Awesome! (TM)
16 Palairet Close / Bradford-On-Avon / Wiltshire BA15 1US / England



ASSASSIN PRESS #1 / $1.00 plus postage
51/2 x 81/2 - copied - 32 pgs
This one was a littler hard to get onto, but there is some interesting stuff. Punk anti-Fashion, recipes, info shop directory. A couple articles on squatting in NYC and Holland, reviews and, I'm sorry to say, poetry. (DS)
1105 LIve Oak Ridge Road / Austin, TX 78746

BHAKTI #1 / $1.00
5 1/2 x 8 1/2 - copied - 24 pgs
A primer for the novice devotee written by a novice devotee. His comittment and passion are admirable but it's just so darn sad to see young people put Krishna as their focus. It seems everyone has a crisis in spirituality at some point but why does it have to be answered so frantically in this clinging to organized religious belief?? (CC)
PO Box 33 / New Berlin, PA 17855-0033

BOOK YOUR OWN FUCKIN' LIFE #3 / $3ppd
8 1/2 x 11 - newsprint - 148pgs
You know what this is - put together by Rocco Publishing and Maximumrocknroll, this is the third annual resource guide listing punk bands, zines, radio shows, record stores, venues, promoters and cool places to hang out around the globe. You'll find information for big cities and small towns alike - not only for traditional punk meccas like New York and California, but also countries like Jordan, Latvia, South Africa, Ecuador, Syria and Malaysia. While this is pretty handy info for everyone, it's especially useful for travellers and touring bands. A very impressive undertaking that I think every punk should own. (LV)
Rocco Publishing / 2427 So. 58th Ct. / Cicero, IL 60650

BOOT#1 / $1.50
8 1/2 x 11 - copied - 34 pgs.
This is an okay indie-poppish, nerdy kinda zine frequently referring to (you guessed it) boots. It's alright but a bit too in-jokish (talking about too much local stuff of no interest to outsiders) and cutesy. Done by two friends who think

each other is rad. The best part is a poem written by one of their ex's, inspired by Pearl Jam. (ML)
14 Loyalist Ct / Markham, ON / L3P 6A9 / Canada

BORKENKAPER / 1516 #1 / $3.00ppd
8 x 6 - Offset - 72 pgs -German
This is two zines in one. The first side is an interview with the band Innocent, plus reviews, etc... The second side is an imaginary interview with the band Operation Divy, plus with the real band Take Out The Trash. This side also has reviews etc... Overall two interesting zines, and as usual the cool German graphics and comics. (HH)
Stefan Focker / Dr. Metzger Str. 7 / 46325 Borken / Germany

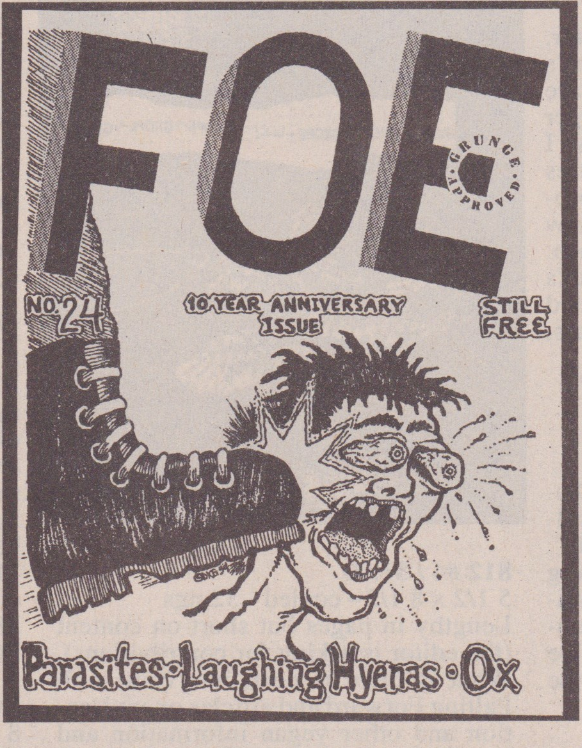
BOWLING DOUGHNUTS #4 / $2ppd
8 1/2 x 11 - copied - 32pgs
Well done zine with good interviews with Rancid, Sloppy Seconds and The Undead plus a couple of shorter ones with Tesco Vee's Hate Police and SNFU. There's also record, book and movie reviews and opinions on major labels as well as less serious issues. Real good effort. (LV)
3809 Princess Anne Rd #107, Box 105 / Virginia Beach, VA 23456

BOYCOTT QUARTERLY Spring 94 / $4.95
8 1/2 x 11 - offset - 67 pages
This is an excellent resource for those who are interested in corporate practices and willing and able to boycott accordingly. My only reservation is a big one; boycotts rest upon the premise that once the company fixes the problem or discontinues a certain practice, consumption begins once again. Shouldn't we try to take this a few steps further?? (CC)
Center for Economic Democracy / PO Box 64 / Olympia, WA 98507-0064

BREAK FREE #1 / $1.50 ppd
8 1/2 x 11 - copied - 24 pgs
This is a self acknowledged limited collector's edition, which at first I thought was really dumb, but this guy is one in a handful of SXE folks in Western PA. Which makes this a really unique zine and upon really reading it, very sincere! Interviews with Entity and Undertow as well as rants about mailordering records (this guy *has* to mail order) and reviews. Get them while you can!! (CC)
Chad Rugola / PO Box 153 / Allison, PA 15413

BRUISEY / $1
4 1/4 x 5 1/2 - copied - 32 pgs.
A really really sad and disturbing little comic book about a woman who bruises when touched and the man who keeps bruising her. Get this one. (ML)
857 Fell St / San Francisco, CA 94117

CAGE #1 / a stamp
81/2 x 51/2 - copied - 28 pgs
All this zine has is some stories (real and fiction), a couple poems and a few reviews...but the stories really hit a nerve. Anyone who has lived in a small town as a teenager and has been treated as an outcast can identify with the alienation and desperation of these short pieces. Hopefully the next issue will expand upon these themes. Good work. (NR)
Dzung Vo / Bryan Box 327, NCSSM / 1219 Broad Street / Durham, NC 27705



CARTER #6 / 2 29¢ stamps
81/2 x 7 - copied - 36 pgs
This is the "worst of" comics issue. It would be interesting to see the "best of" because these featured just aren't that bad, in fact they're better than your average fanzine comic fare. An early balding, no good type character named Brandon is the focus. He must have been modeled after a friend of the artist. Eh? (NR)
Carter Fanzine / 1239 NW 22 Ave. / Miami, FL 33125

CHANGE #3 / $1.00 (be nice and send stamps!)
8 1/2 x 11 - offset - 60 pgs.
A nice cover with some young buck and a shotgun. Such a sassy start...this pretty much revolves around the music zine format. Interviews with SNFU, Black Train Jack, Rancid, The Cows, and Spring Heeled Jack. Live show reviews, which are detailed to include the cool or uncool happenings and general audience participation; and tons of reviews - which have a lot of soul, and are fun to read. A couple of columns round it all out, which I personally would encourage more of, I like getting an idea of where the people involved in zine are at and what makes them tick. (SB)
Patrick West / Trinity Collage #904 / Hartford, CT 06106

CHIHUAHUA DUST #1 / $1 ppd
81/2 x 51/2 - copied - 48 pgs
The highlight of this mag is the replies from the personal ad they placed in the Recycler. You will laugh, you will cry at the plight of men with moustaches looking for a sexy babe. There's also good interviews with Mike Watt and Skankin' Pickle. Altogether, a noble first issue. (NR)
24632 Benjamin Circle / Dana Point, CA 92629-1052

CLOSER STILL #1 / $4.00 ppd
8 1/2 x 12 - copied - 48 pgs
This is a first issue?! This looks and reads like a zine well into it's 10th issue. Fine tuned, focused, clean layouts, etc. Interviews are with F.T.F, Mean Season, Jason Jordan of Watermark, articles on fascism, vegetarianism, music, a centerfold of Man Lifting Banner's last show, all of this mixed with a good sense of humor and dedication. This has the potential to be one of the best zines around. (MA)
J.A. Feithstraat 43 / 9725 AN Groningen / Holland

DESTROY ALL COMICS #5 / $1.50 ppd
51/2 x 8 - copied - 48 pgs
This zine is dedicated to coverung small press comics. This issue features a very long interview with Adriane Tomine who does Optic Nerve, lots of reviews of very cool sounding small comics, some so-so comic shorts, letters, and article which among other things teaches you cheap ways to do color seps, and oodles of other stuff. If you're into comics outside of Darkhorse, Fantagraphics, Drawn & Quarterly, blah blah, then check this out. (LD)

Jeff Levine / 2415 Lawton St. / SF, CA 94122

DIG IT! #2 / $5 ppd
8 1/2 x 11 - printed - 44 pgs - French
I'm thrilled to discover such a thoroughly cool zine. The awesome layout is matched only by the editor's great taste in music (which is, of course, so similar to my own) showcased in the interviews with and articles about Supersnazz, American Soul Spiders, GG Allin, The Trashmen, 1+2 Records, Man or Astroman, The Perverts, and more! This zine totally rules, exciting me more than any I've come across in a while, and although I have to work my way through it very slowly, it provides an excellent incentive to improve my French. (LV)
32 Rue Pharaon / 3100 Toulouse / France

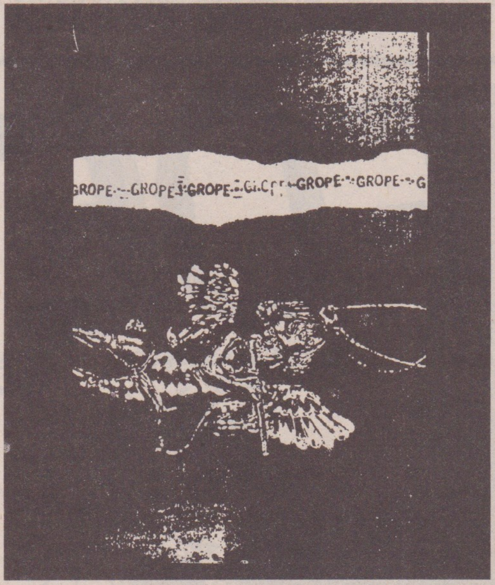
DISOWNED FANZINE #2 / $1.00 ppd
8 1/2 x 11 - offset - 24 pgs.
This was definitely done on a computer. Although it's got a big format, there's not much substance. Five columns are the meat and potatoes (or veggie-burger and potatoes) of the publication. Also I can complement them on several articles (how to steal a pay phone, and some pro-hemp speil). Interviews with Godplow and NoFX, and a bit of fiction thrown in. Wrapped up a compelling list of books that the Meese commission has banned for various reasons in the last 15 years, and reviews. (SB)
11411 NW 7th St. / Miami, FL 33172

DISTURBED #1 / $1.50 ppd
81/2 x 51/2 - copied - 42 pgs
The cover most accurately describes Disturbed as "A fanzine by suburban children with too much time on their hands". Almost every page is different, ranging from an article on being a loser to pessimistic poems to philosophical questionings. Hopefully, the next issue will be more in depth about these things, as the writers show some promise. (NR)
PO Box 62 / Sharon, MA 02067

DOWN BUT NOT OUT #3 / $2.00 ppd
8 1/2 x 11 - newsprint
Why haven't I seen this before? Very, very, very good stuff here. The bulk of this is really well done, interesting interviews with Mouthpiece, Matt Gard, Merel, No Escape, Die 116 and various opinions scattered throughout. (MA)
Rich / 360 Rt. 156 / Yardville, NJ 08620-1729

DRASTIC SOLUTIONS #7 / $3.00 ppd
8 1/2 x 11 - copied - 20 pgs
Very intense and informative zine!!! One of the best articles on Zionism I have ever read. It will answer most of your questions and has just plain crucial information. Also, a blunt and uncompromising piece on pacifism as well as assorted tidbits of inspiration. I urge everyone to get this and pass it around. (CC)
PO Box 664 / Station C / Toronto, ON / M6J 3S1 / Canada

EARQUAKE #33 / $2.00ppd
6 x 8 1/2 - printed - 20pgs - French
This small zine has lots of reading, mostly band interviews, J Church, Los Crudos, and Obnoxious. There is also a scene report and some reviews. (HH)
Leca Frederic / Le Menil / 88160 Le Thillot / France



812 #4 / $1.00
5 1/2 x 8 1/2 - copied - 32 pgs
Lengthy in pages but short on content (the editor is asking for contributions). What is there is neat, interview with Falling Forward and articles on vivisection and other vegan information and lots of pictures and ads. Give this fellow some encouragement, I am sure he's got a lot to say. (CC)
2807 Parkway Dr / New Albany, IN 47150

EMIT #2 / $2 ppd
8 1/2 x 11 - copied - 24 pgs.
The downside of the zine revolution. Reminds me more of a liberal college newspaper than a zine. Even though it has a Cub interview, the rest of it is just too dull and mainstream for me. Sorry. (ML)
PO Box 2499 / Vancouver, BC / V6B 3W7 / Canada

FACTSHEET FIVE #50 / $3.95
8 1/2 x 11 - offset - 112 pgs.
Of course, Factsheet five is the zine zine. Hundreds of zines are listed and reviewed here, all different kinds, clearly laid out. With informative reviews, this is definitely a great tool for locating zines of various content. (GF)
PO Box 170099 / San Francisco, CA 94117-0099

FANATIC #4 / $1 ppd.
8 1/2 x 11 - copied - 12 pgs.
Finally, a zine that isn't done on a MAC. Reminds of the zine heyday in '89. Inside, Bloody F. Mess rants on with the likes of Sammy from Fang, John Wayne Gacy, TV's "Eddie" from courtship of. There's also lots of music reviews. Good for the short size.(JX)
PO Box 9021 / Peoria, IL 61612

FINE HAM ABOUNDS #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
Very much in the "personal zine" genre with a teenage girl writing about things like getting her nose pierced, going on a road trip, junior high, and not wanting to be called "cute." A few record reviews, but otherwise no really direct musical content. (LV)
PO Box 44269 / Tucson, AZ 85733-4269

FLIPSIDE #88 / $2.50 ppd.
8 1/2 x 11 - offset - 140 pgs.
It's funny to be reviewing this now that the new one is hitting the shelves... Same old stuff which means loads of reviews and interviews. It's all done with the same casual quality. What makes the zine veer from great to boring is the bands covered issue to issue (kinda like Maximum). This issue features some cool stuff like Contra Guerra, Tsunami, Phantom Surfers and Karen Black... (LH)
PO Box 60790 / Pasadena, CA 91116

FOCUS #7 / $1.50 ppd
8 1/2 x 11 - copied - 34 pgs
This is a bit hard to take. A good portion of the writing is in the "you can't hurt me, I stand hard, etc" vein, reading between the lines it really says, "you broke my heart, I can't stand alone, etc." Interviews with Soulstice and Green Rage, various opinions, reviews. What's with the "Bitch, that's right, Bitch" written on the woman's face on the second page?? (MA)
Shane / 124 Harvard Pl / Syracuse, NY 13210

FOSTER CHILD #16 / $1.50 ppd
8 1/2 x 11 - offset - 40 pgs
Lots and lots of music reviews, written

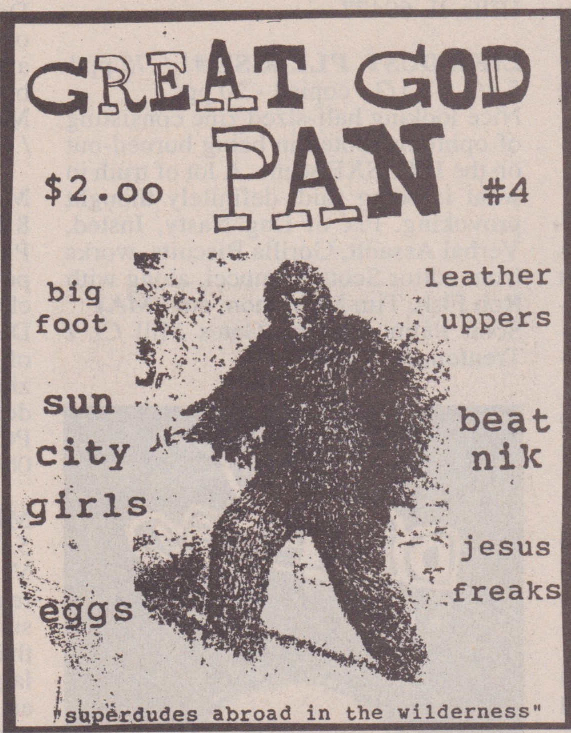
by people who obviously know what they're talking about, plus in-depth features on Horton Heat, Gashuffer, Devil Dogs, and Sloppy Seconds. Jeff Bale would love this...oh, wait, I guess our newest readers might not know who Jeff is. Let's just say it will appeal to primitive punk purists. (EW)
7636 Marcy Ct / Glen Burnie, MD 21060-7633

FREEDOM OF EXPRESSION #24 / 2 stamps
8 1/2 x 11 - newsprint - 24 pgs.
It's punky and it's grungy. It's ten years old and it's still the same basic formula which is pretty cool. Lots of reviews and interviews with the Parasites, Laughing Hyenas and Ox. (LH)
PO Box 4 / Bethlehem, PA 18016

GARAGELAND #1 / $2
11 X 16 - newsprint - 12 pgs.
"A worthless punk rock fanzine." This is a joke, right? Ummm....this features some cool info if you're interested in building a tone dialer for free phone calls, pirate radio/tv transmitters, or your very own shotgun. (Personally, the notion of punks, no less crusty drunk punks with guns is kind of troubling). Maybe it's something in the Minneapolis water. There's also Sega game reviews, hints on where to buy spikes and leather and a complaint that "I've had lots of flannel clad college rockers laugh at me for walking around in a straight jacket and plastic pants." Well?!? (ML)
PO Box 14307 / Dinkytown Station / Minneapolis, MN 55414-0307

GENETIC DISORDER #11 / $1.50 ppd
8 1/2 x 11 - newsprint - 60pgs
I'm writing this review on a wobbly bus w/ nothing in my stomach except some bad, burnt coffee, at the end of a shitty day at work, I'm gonna puke...Awesome zine of the month, right from the get-go. Witty. pithy, and attitude galore. Manages to walk a fine line between being obnoxious and being offensive, and manages to cause a ruccous and not resort to stupidity. We've got the effect of NAFTA on fanzines, an interview with the Didjits, reviews, a report on La Mesa (Yes the city), and dorky photos of pudgy boy bellies complete with graffitti. Rad. (LD)
PO Box 151362 / SanDiego, CA 92175

GOVERNMENT CHEESE #1 / $2.00 ppd
7 x 8 1/2 - copied - 40 pgs
This smells of a desire for government accountability but heck, he is really struggling with his idealism and this wet blanket of a culture we live in. It is spiced with first love too, ouch. Interviews with Struggle, Current and a very arrogant Vic of 108. This is very sincere, any dialogue would probably be appreciated. (CC)
Rich Cunningham / PO Box 239 / Mantawan, NJ 07747



GREAT GOD PAN #4 / $2.50 ppd.
8 1/2 x 11 - copied - 40 pgs.
This is a good example of laughter in the face of adversity. Who would have thought something so witty could come from Capp Street in San Francisco? Everything is worth reading here from the Leather Uppers interview to the Big Foot article to the travel diaries. Shitty layout, but who cares? (LH)
763 Capp St. / San Francisco, CA 94110

GREEN EGGS AND SLAM #2 / $ 0.50 & a stamp
5 1/2 x 8 1/2 - copied - 24 pgs
Another zine from the Lehigh Valley, where all sorts of cool shit seems to be happening lately. Lots of record reviews, show reviews, blurry photos, tips for putting on DIY shows, some thoughts on current events and life in general. I thought it could have used some more humor, but overall a good effort. (EW)
PO Box 292 / Denver PA 17517

GRISWALD'S ALMANAC #3 / ?
81/2 x 11 - copied - 36 pgs
This is the murder issue and that's what I'd like to do to the editor. Almost nothing of interest including interviews with Avail, Dren and WOD. Reviews. "Ask Griswald." Obscure fiction. Lots of little boy humor that rarely finds the mark. I'm not into the Penthouse- style naked pics either: why don't you jack off in another scene. (DS)
Snot Rage Press / PO Box 139 / Hermosa Beach, CA 90254-0139

GROPE #1 / $1.00
5 1/2 x 8 1/2 - copied - 46 pgs
This zine is very friendly and full of stuff. A rad cookie recipe, yeast infection cure and information on Boston's Food Not Bombs efforts. In addition to the interview with Endpoint, there are two of the best articles I have read in a while, one on sexual abuse and the other on the shittiness of being a woman and shopping for a guitar. Read Me. (CC)
Brooke / 14 Palace Road #12 / Boston, MA 02115

GURLS WITH GUNS #7 / $1.00 ppd.
The title is as good a sentiment as any other I've heard, and this is definitely a gurl powered zine. Truthfully I wasn't all that into this, it's a personal zine done by a group of best friends. Articles, stories, etc. etc. I'm not into this, but I really think that a lot of other folks who are into this type of zine will be. (LD)
PO Box 1546 / Haverton, PA 19083

HEFT #12 / $3.00ppd
8 x 12 - printed - 48pgs - German
This issue comes with a hand painted cover, mine being of Henry Rollins. Not bad! Inside the cover are interviews with Grotus, Big Chief, Fetish 69, and 2 Bad. Also there are plenty of ads, reviews and cool photos. (HH)
Franco Kroschewski / Methfessel Str.10 / 20257 Hamburg / Germany

HOLY TITCLAMPS # 13 / 3 ppd.
5 1/2 x 8 1/2 - offset - 64 pgs.
If you're into or interested in "Queer zines," then this one's for you. This hugh issue includes 20 pages listing and describing the queer zines out there. So if you're looking for that special topic, you can probably track it down right here. The rest of the zine consists of stories and rants about a trip to Oregon, zine sellouts, a good childhood friend diary, comics and book reviews. You should get this one and keep the Titclamp collection complete.(JX)
PO Box 591275 / San Francisco, CA 94159-1275

I'M SO FUCKING BEAUTIFUL #2 / $.35 & a stamp
5 1/2 x 8 1/2 - copied - 40 pgs
Passionate and Raw, this zine just keeps getting better. Inside, fat punk women honestly talk about their feelings and experiences. Really good information on the politics and prejudices involved in fatness and candid, painful efforts toward dispelling the personal and cultural myths surrounding it. You've just got to love this zine and be utterly enchanted by Nomy's charm. (CC)
Nomy Lamm / 4221 Indiam Pipe Tesc P107 / Olympia, WA 98505

IN THE CORNER #11 / $1 ppd.
5 1/2 x 8 1/2 copied - 32 pgs.
Another pretty cool fanzine from Angela of Santa Rosa. Lots of personal stories that are told in a way making them a lot more interesting than the average Cometbus rip-off, my favorite being "The Stapling Adventure". Plus another gratuitous photo of Blake. (LH)
Angela / PO BOx 3025 / Santa Rosa, CA 95402

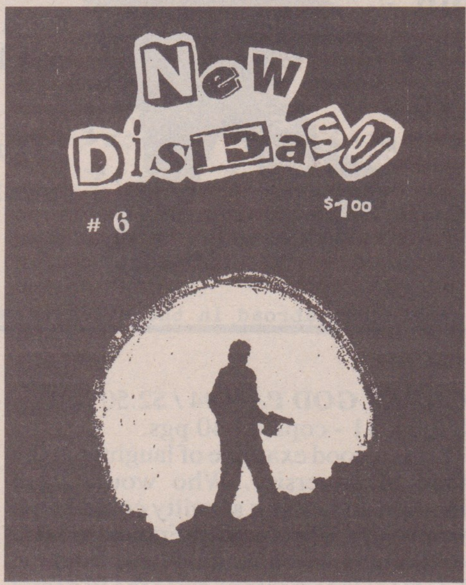
JUNGLE #9 / $ 5 US ppd.
8 1/2 x 11 - offset - 60 pgs.
Well, this zine's from Finland, and while I'm not to up on my finnish, I try to tell you what to expect: Interviews with Garbagemen, Barefoot Brothers, Velvet underground, Swellheads, Slumgudeon, Going Public, Yup, 22 Pistepirkko and John Woo. And lots and lots of record reviews.(JX)
PL 47 / 13211 Hameenlinna / Finland

KIDNEY ROOM #1 / $1.00 and stamps
8 1/2 x 11 - copied - 32 pgs
Unity! This is a really inspiring zine in that it is simple and straight forward, totally honest and unique. Yea. There is an awesome piece on sexual/personal violation, commonly asked questions about Krishna handled as objectively as possible, and some intelligent vegan information. Really thoughtful and full of all sorts of interesting short things. (CC)
PO Box 589 / Village Station / NY, NY 10014

KNEE DEEP IN SHIT #2 / $1.00ppd
8 x 10 - offset - 24pgs
Totally cool black and white graphics in the Crass/Profane Existence art should hurt style. Some of these pictures reach a shock level, while the more interesting ones seem to be those built with word collages. The center page photo I thought too dark, but liked the picture of a face cut out of the doll in the sex education story. Good zine for creative ideas! (HH)
Brian Davis / 588 South St. Windsor, ON, N9C 2W9 / Canada

LEGION OF DOOM #1 / $1.00
5 1/2 x 8 1/2 - copied - 32 pgs
Good first effort with a lot of spirit and enthusiasm that's contagious. SXE based with conversations from Undertow and Falling Forward, along with opinions, reviews, photos and more. A second issue is already in the works as I write this. Check it out. (MA)
Brian Ryder / 16801 S 92nd Ave / Orland HIlls, IL 60477

LIKE DUST, I'LL RISE #1 / .75 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Nice looking half-sized zine consisting of opinions rooted in being burned-out on the H.C./SXE scene. A lot of truth in what is being said, definitely thought provoking. Pix of Dag Nasty, Insted, Verbal Assault, Gorilla Biscuits, works from editor Scott Palmucci, along with Rob Fish, Tim McMahon, etc. (MA)
Scott Palmucci / 68 Gates Mill Ct. / Trenton, NJ 08690



MAFOUKA #3 / $1 plus 2 stamps
8 1/2 x 11 - copied - 68 pgs.
Yes! Before I get into details, I must say that this is one excellent zine! It's punk, it's queer, it's spunky and a lot of fun, too. This issue, Mon writes many more personal pieces about crushes, unrequited love, PJ Harvey, queer anger, teen suicide, and other things inquiring minds want to read about. The content is mainly gay male, but makes an effort to include women as well. I would wholeheartily recommend that all concerned parties send away for this right now. The only letdown here is a disappointing piece about AIDS, but I wouldn't let that stop you from getting this. I can't wait to see where this one goes in the future. (MW)

Bekki / 2449 S. 3rd St. / Philadelphia, PA 19148

MANIFESTO #B / no price info
8 1/2 x 11 - offset - 16 pgs - Spanish
This looks like an interesting political punk zine from Mexico, with the focus on US exploitation of Latin America. Band info (Congestion Alcoholica, Anikiliation), anti-bullfighting, anit-McDonalds, and a long article on the history of Crass. Presented in attractive black and white, this should be a good contribution to the Latin American scene. (EW)
Manuel Jiminez R / Apdo. Postal #1-294 / CP 76001/ Queretaro / Qro / Mexico

MANUMISSION #5 / $2.00 ppd
8 1/2 x 11 - copied - 20 pgs
Plenty of interviews with Come, Endpoint, Hell No and Ruby Falls, plus articles on Bessie Smith, the 1967 riots in Detroit and the uprising in Chiapas. Lots of research and passion went into this zine and you can feel the warmth and dedication on every page. (CC)
PO Box 641 / Louisville, KY 40201-0641

ME FIRST #1 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 46 pgs
Very self oriented, fiercely so, but after reading it through I get the idea her surroundings are quite hostile, both in that scene sort of way and on an even larger level. Interesting piece by a woman who grew up in communist Poland and an in depth interview with several folks involved in hardcore around the south Ontario area. Her experiences with sexism are reason enough to get this zine. (CC)
Iza / 2 Bloor St. W. Ste. 100 / Box 477 / Toronto, ON / M4W 3E2 / Canada

MY LETTER TO THE WORLD #9 / 3 stamps
5 1/2 x 8 1/2 - copied - 40 pgs.
Damn - what a great zine! How could I overlook this one - it's practically in my own backyard. Well, sort of. But this is a treat. It's mainly submission-oriented, with fascinating pieces on living in jail, being Gary Coleman's neighbor, funny comics, and various adventures. It's consistently entertaining from cover to cover. Get it. (MW)
PO Box 40082 / Berkeley, CA 94025

MY ZINE #1 / stamps
4 1/4 x 5 1/2 - copied - 32 pgs
This is really rad. Imagine yourself at 13 years old writing a zine about all the things that you like and dislike. The best part for me was the honest words on how hard it is not to follow the crowd and do what everyone else is doing. Keep it up

Rose, let's hear about school and all the other things that you think about. (CC)
Rose / 1505 Groves Ave NW / Olympia, WA 98502

NEW DISEASE #6 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs
Jesus, lot a hate out there this week. This is the zine that has brought the world the notorious Psycho Joe, cartoon maniac and semi-automatic weapons fan (but at least he's pro-choice). Pschot does some very funny fucked up comics. There's poetry also and a story about stabbing someone to death and another about beating up a florist. (JD)
1505 N. Franklin Place #110 / Milwaukee, WI 53202

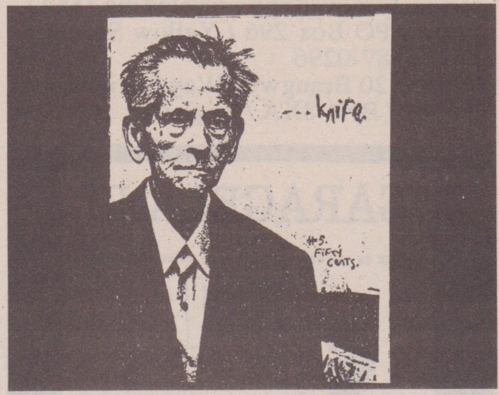
NO SENSATION #1 / $2??
5 1/2 x 8 1/2 - copied - 24 pgs.
This is an interesting zine from South Africa. Very informative about the political activitist goings-on there. It includes a briefing on major right wing parties in South Africa, a piece on world-wide racism, gay rights, Somalia and animal rights info. (ML)
PO Box 51465 / Raedene, 2124 / Johannesburg / South Africa

NOISES FROM THE GARAGE #2 / $2 ppd
8 1/2 x 11 - offset - 48 pgs
Very similar to Foster Child in its obsessive love for garage rock and punk noise and its loads of reviews, but this has more interviews, and they're with such luminaries as Tesco Vee, the Didjits, Half Japanese, the Queers, the Sinister 6, and Transylvania 2000. True stuff for the true believers. (EW)
PO Box 712 / Lawrence, KS 66044-0712

OLIVE LOAF #3 / 2 stamps
5 1/2 x 8 1/2 - copied - 30 pgs.
More on the Nashville scene, which according to these folks sucks... Despite this, well done, music; Hellbillys, Celebrity Toast and Jam, as well as some thoughts and fluff tidbits. (GF)
PO Box 41835 / Nashville, TN 37204

ONLOOK#2 / $2 ppd.
7 x 8 1/2 - copied - 32 pgs.
A SXE zine consisting of mediocre interviews with Converge, Dive and Doghouse Records, as well as photos, SXE reviews, and writing about friends. Completely unthrilling. (ML)
43 Essex St / Marlboro, MA 01752

L'OREILLE CASSEE #2 / $3
8 x 12 - copied - 42 pgs - French
This music magazine covers European and American bands with interviews, live show reviews, record and zine reviews. Featured bands this issue are Leatherface, Sloppy Seconds, Wat Tyler and so on, all in a nice collage-style layout. Next issue is about San Francisco. (NR)
Laurent Lauloue / 17 B Av J.Chastellain / Res Ile 2000. Appt 242 / 76000 Rouen / France



OUR STRUGGLE #3 / $3.00 ppd
8 1/2 x 12 - copied - 64 pgs
I've heard a lot of good things about this zine and fortunately this lives up to some of the expectations I had. Very thick with tons to read. SXE with a good mix of international coverage, Blindfold, Shortsight, Spirit of Youth, Drown, Earth Crisis (yuk!), HardLine, DieHard, a Shelter + 108 tour diary, opinions, article on child pornography, a really interesting interview with a deserter from the US Army and TONS more. I do think the E.C. and HardLine interviews could have been a bit more confrontational though. (MA)
Tom Lang / Pidingweg 33 / A 5020 Salzburg / Austria

PESSIMISER #4 / $5 ppd
8 1/2 x 11 - printed - 32 pgs
Angry young man Alamoe Joe comes at you with interviews with Beth Oiler, Fudge Tunnel, Grief, Slap A Ham Records' Chris Dodge, plus reviews, a pin-up of Bow Wow Wow's Annabella, some nasty ass opinions, and a bonus 7" featuring 16 and Fresh American Lamb. Good. (LV)
PO Box 4452 / Inglewood, CA 90309

PHONOPHOBIA #2 / $2.00 ppd
8 1/2 x 11 - copied - 46 pgs
This is the second issue and a bit of an improvement over the first, although I still feel the editor needs to think some issues through just a bit more before making any final decisions, but yet there is a lot of desire, motivation and heart here. Interviews with Memphis Hardline (no, she does not support them) and boneheads Earth Crisis, along with opinions, recipes, clippings and more. (MA)
PO Box 5099 / Vienna, VA 26105

PLASTIC BOMB #5 / $5
81/2 x 12 - offset - 84 pgs - German
This zine, which is already quite large to begin with, also comes with a single (see record reviews). What a deal. Inside, too many interviews to list (Devil Dogs, 24 Ideas, Pseudo Hippies for example), news, reviews and cool pictures with captions drawn on. If you can read German, don't pass this one up. (NR)
Michael Will / Forststr. 71 / 47055 Duisburg / 0203 / 770518 / Germany

POOL DUST #21 / $1.50 ppd
8 1/2 x 11 - offset - 44 pgs
One of, if not the best, localized (Seattle) skate zines around with a healthy mixture of music reviews and articles (statics, etc) along with skate coverage from all around. Good Stuff. (MA)
PO Box 85664 / Seattle, WA 98145-1664

PUNCH Jan-Feb 1994 / $ two IRCs
11 x 14 - offset - 16 pgs - Portuguese
This large format zine is all about the punk and independent scene around Rio. There are several exposes of bands, including an interview with Piu Piu & Sua Banda who have been around quite a while, an article on the biography of Sonic Youth and the requisite record and zine reviews. The culturally curious should find this interesting. (NR)
Adilson Pereira / CP 28517 / Rio de Janeiro, RJ / 21832-970 / Brazil

RENDEZVOUS WITH VIOLENCE #2 / $1.00
8 1/2 x 11 - copied - 28 pgs
Here's a zine with a great attitude. I love this. Straight-edge stuff throughout, but not your typical SXE stuff. What I mean is that the editor is pro-choice, speaks his mind not the party line, etc. An oasis in the desert of SXE today. Politics, reviews, photos, Sucker of the Month and more. (MA)
5 Buswell St. #7 / Boston, MA 02215

ROGUE #6 / 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs.
An (ug) *really* long interview with Fifteen, Screeching Weasel, some reviews, a comic and thats about all really. (ML)
PO Box 2101 / Winter Haven, FL 33883-2101

SCAB #7 / **POTLUCK** #6 split zine / one 29¢ stamp
4 x 5 1/2 - copied - 36 pgs.
It's a tiny purse-sized digest from two different writers. The Scab side is some-

what poetic (dare I say, "emo"?) with profound verse and drawings. The Potluck side is more developed commentary on growing up, childhood memories, the pointlessness of life, and day-to-day monotony. If you're interested in reading about life through the eyes of two bored Arkansas punks, then you'll eat this up. If you're waitng for the new issue of Spin magazine in the mail, chances are you won't care for this. (MW)
Matt / 2600 Charter Oak / Little Rock, AR 72207

SECOND GUESS #9 / $2 ppd
5 1/2 x 8 1/2 - printed - 64 pgs
Very good zine with tons to read including travel notes from Eastern Europe by Donny the Punk, a good interview with Answer Me's Jim and Debbie Goad, a lot of well-written reviews and pages of opinions put forth by the editor and other writers. There's a warning in here to the MRR reviewer that says "don't even think of commenting on my 'slick' layout". Actually, I think this zine is very well put together, and while it isn't sloppy, it also isn't totally sterile looking the way a lot of others are. One of the better zines I've encountered in a while. (LV)
PO Box 9382 / Reno, NV 89507

SIGN ON THE DOTTED LINE #2 / $0.40 & 3 stamps or $1.25 ppd
8 1/2 x 7 - copied (1st 50 in color!) - 32 pgs.
I think the editor has done exactly what he hoped to do; as he said "I just hope this is an interesting read and it's informative, but not in an arrogant, veganazi way." Sleeper interview, criticism of narrowmindedness within the straightedge scene, detailed hints for eliminating those last bits of animal byproduct from your diet, blurry photos, reviews, more. The overall attitude of tolerance and refusal to accept easy answers, plus the sarcastic humor, make this one of the best I've seen in a while, and pretty much the most intelligent SE/vegan type zine I've ever seen. (EW)
Sean White / 30 Columbus Ave / Edison, NJ 08817

666 / $2.50 or £2.00
8 1/2 x 11 - offset - 60 pgs
This is a combo of 3 zines who are all on their sixth issue, thus the title 666, joining up like the Wonder Twins to "shape of a zine!!" From the minds of Simba, Kill The Robot and Girlfriend. Great stuff and a nice long read that you can lose yourself in. *Simba* kicks things off with articles on the differences between sexes, smoking, Nietzche, infanticide, interpretation(s) of feminism, abortion, extremely personal writings and more. *Kill The Robot* is so full of text it's unbelievable. Kind of written like a journal with a stream of consciousness flavor. Personal writing with slang in a style like how people converse with one another. Personal and political throughout. *Girlfriend* deals with sexuality, secrets, vegetarianism and way more important issues that I know I'm failing to mention. This zine is amazing and it seriously moved and educated me. (MA)
Jason / PO Box 296 / Yellow Springs, OH 45387-0296
Vique / 20 Brangwyn Way / Brighton / Sussex / BN1 8XA / England

GARAGELAND
No.1
FREE IN THE TWIN CITIES. $2.00 EVERYWHERE ELSE
REMEMBER HOW WE SAID THAT THERE WAS NO FUTURE?
WELL THIS IS IT!
A WORTHLESS PUNK ROCK FANZINE!

SOUND VIEWS #27 / $1.50, free in NY
8 1/2 x 11 - offset - 32 pgs.
Kind of bland music mag. Good interview with Karen Black, and shorter ones with Garden Variety, Yo La Tengo, Astro Zombies, and more. Just music stuff, mostly New York oriented, Well done and all, just kind of Flipside lite. (GF)
96 Henry St. #5W / Brooklyn, NY 11201

SPIDER MITES #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
It's a comic book set in a futuristic capitalist dystopia, about anarcho-ninjas breaking into a corporate skyscraper in order to assassinate evil capitalist pigs, and the exciting fights they have with guards and robots therein. Obviously a lot of work went into it, but the art's nothing special and the plot's as complex as your typical video game. (EW)
Nosebleed Press / 37 Chalfont Rd / Malahide / Co. Dublin / Ireland

STOOL #3 / free + $2 ppd
8 1/2 x 11 - printed - 72 pgs
Great magazine that has a cool interview with The Dwarves as well as other interviews with Monster Magnet, Fudge Tunnel, Tar, Cherubs, Pessimiser Fanzine's Alamoe Joe, and artist POG. In addition to a ton of reviews (not just of records, but also live shows and Mimi Miyagi porno flicks), there are some dangerously tempting prank ideas and some not so tempting (for me anyway) but nonetheless fascinating bizarre sexual practises. Cool. (LV)
625 East 4th Street, Suite 261 / Long Beach, CA 90802

TEENAGE DEVO...#3 / one stamp
8 1/2 x 11 / copied / 28 pgs.
Well, the editor of this zine likes cats, new wave and Fast Times at Ridgemont High, so this has to be good... and it is actually good with stories about school, punk stuff, adventures, some cool letters and clippings about dates and metalheads! For a stamp, you can't go wrong. (ML)
Dan / 2407 Chapala St. / Santa Barbara, CA 93105

TEENFAG #3 / $2.50
5 1/2 x 8 1/2 - copied - 40 pgs.
So, are blow jobs safe? I know "you should always use a condom," but what about oral sex? Well ,there's a good piece in here that talks just about that. There's also an interview with "M," and a "bath house" primer. But best of all is a great story about Frances Farmer. An actress from the 30's I've never heard about with a bizarre and twisted life. It just sucks you in. In fact, get this zine for this story alone — Oh, hell, just get it for the whole thing. (JX)
ChowChow Productions / PO Box 20204 / Seattle, WA 98102

10 THINGS #7 / $1.50ppd
Jesus wants you to know there is still punk rock in Seattle and this zine will prove it. This issue has interviews with Jesus Lizard, Didjits, Zipgun and Kent 3. There are also lots of reviews, ads and band news. (HH)
1407 NE 45th St #17 / Seattle, WA 98105

THE BIBLE RECONSIDERED #1 / $1.00 ppd
5 1/2 x 8 1/2 - 20 pgs
This one goes in the must read bin. Do it now. Compiled and written (in very readable form too) by a self professed born again satanist and author of the *Feast of Hate and Fear* fanzine this tract explores the seamy side of Christian history and leaves one wondering whether the Christian religion has any sides to it which are not seamy. From genocidal Israelites (putting babes to the sword with the help

of Jehovah, hey they were heathens okay) to the hippie dippie Jesus, whose philosophy was "anti-social" and "suicidal" down to the Inquisition, Great Burnings and horny Renaissance popes, its quite evident that Adel Lazch Souto has encountered too many plain clothes Seven Day Adventists to avoid action any longer. (JD)
PO Box 820407 / South Florida, FL 33082-0407

THE FIRST TIME #1 / 1 stamp
4 1/4 x 5 1/2 - copied - 14 pgs
This zine is all about the first time. Don't be fooled, like I was, in thinking it's all about *that* first time, it's really a compilation of different people's first time at doing just about anything. Cute. (CC)
PO Box 1546 / Havertown, PA 19083

THE RAIN THAT FELL LAST NIGHT MADE ME FALL IN LOVE WITH YOU #1 / $.75 plus 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs.
A bit strange, this one. Mostly short essay type thingys, comics etc. Long interview with Siren. This treads on dangerous turf; most of the pieces are about love and loneliness, and there is quite a bit of poetry as well. "Sounds awful" you say, and I would usually agree, but this actually touched me, and totally held my interest. Also, the zine has an overall effect, which is rare. Maybe he's a good writer or maybe I'm a sap. (GF)
924 1/2 College Ave. / Santa Rosa, CA 95404

THUNDER PUSSY #7 / $ 1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
I'd have to call this one of your basic "rant and rave" about life's adventure type zines - which is good depending on what's in it. And this one has record reviews, scams, and lots of stories from respect to body treatments. At the end is a good interview with "Picard," but it was taken from an unmentionably large mag. (JX)
PO Box 17765 / Indianapolis, IN 46217-0765

TROUBLE IN RIVER CITY #5/6 / $2 ppd.
8 1/2 x 11 - newsprint - 80 pgs.
Full of goodies!! And actually an improvement over the last issue, which was also good. Interviews with 8Bark, Huasipungo, Propagandhi, the Gr'ups, plus lots of writing on St Louis stuff, opinions, another telling of the Ben Weasel/ Paul Think incident, a great centerfold, and a choice piece on hecking. I haven't finished reading it cos theres lots to read. Cool. (ML)
PO Box 5202 / St Louis, MO 63139

TRUST #44 / 3. DM
8 1/4 x 11 3/4 - offset - 70 pgs.
I've heard a lot about this zine and met the almighty Dolf, but this is the first issue I've laid my eyes on. OK, first wall to overcome - it's all in German. Tim told me there was an English page, but I searched to no avail. It's a little frustrating, cuz there are interviews that I want to read: Tar, MDC, Porch, Atheist, Youing Gods, Nonoyesno, Killdozer, Girls against Boys, Hard-Ons, Mucky Pups, and Les Thugs. I study the layout and stand in awe. A combination of old style and modern that looks superb. No wonder it's a cornerstone magazine. (SB)
Salzmannstr. 53 / 86163 Augsburg / Germany

STUPID JUDGEMENTAL AGING SPINELESS PASSIVE COWARDLY BITTER JEALOUS FICTIONAL INSIGNIFICANT DULL UNIMPORTANT
STOOL
ISSUE #3
FREE
TAR
CHERUBS
DWARVES
PABLO
MONSTER MAGNET
COLD WATER CRANE
FUDGE TUNNEL
ALAMOE JOE
BUTTLOADS OF REVIEWS
OTHER STUFF
WANNABE WITLESS LOG-SWALLOWING TIRESOME UNHOLY BLOATED CONFUSED BACK-STABBING IGNORANT INSECURE NUMB PATHETIC SECONDARY
UNPROFESSIONAL SMUTTY TWO-FACED HALF-ASSED JUVENILE ILLITERATE ANNOYING THIEVING REDUNDANT REDUNDANT UGLY
UNDECORATED DEFORMED UNCOUTH CRUEL LOAF-LICKIN' PUNCTUAL WORTHLESS UNDETERMINED FILTHY BOORISH RETARDED UNTALENTED POINTLESS

TURNING THE TIDE #7 / $3.00 ppd.
11.5 x 13.5 - newsprint - 20 pgs.
Subtitled the "Journal of Anti-Racist Activism, Research and Education," which certainly outlines what they're about. News on Axel Rose re: Charles Manson, letters, an address list for Anti-Racist Action, poetry, a report on Skinheads in Sacto, Etc. (TM)
P.A.R.T. / PO Box 1990 / Burbank CA 91507

VERA KRANT #5 / $2??
5 1/2 x 8 1/2 - printed - 32 pgs. - Dutch
This issue of this monthly features the Mummies, Magnapop and Barkmarket among other bands soon to be playing at this club. Consistent! (ML)
Vera Oosterstraat / 44 9711 NV Groningen / Holland

WANDERLUST #1 / $1.00ppd
8 1/2 x 11 - copied - 4 pgs
Another ot the Moocher's offshoots. This issue is about traveling mostly south of our border. One could only describe it as offbeat, these observations from Juarez to Rio. Maybe it's just the photo of a house taken from a speeding train, or the description of Maria at a whorehouse. Anyway always entertaining! (HH)
PO Box 410086 / San Francisco, CA 94141

WHIRLYBIRDS #11 / $.50 plus 2 stamps
5 1/2 x 8 1/2 - copied - 38 pgs.
Goofy zine, lots of silly stolen graphics. Interview with Down By Law, nice friendly atmosphere, kinda thin on substance. By the geeks, for the geeks. (GF)
PO Box 422 / Providence, RI 02901-0422

X-MEN #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Obsessed with veganism, straight-edge, and abortion, this is one dull, generic, clueless zine. I don't consider this punk. Fetuses are not human beings, your choice is not mine, and anti-choice politics have no place in punk rock. Aside from a few hot punk beefcake photos, this is pretty much without redeeming value. Except for the essay on how the author has come to "accept" others' homosexuality. Bravo - welcome to the nineties. No thanks. (MW)
55 Searle St. / Pittston, PA 18640

Y.M.A.H. #2 / $7ppd
8 1/2 x 11 - copied - 20pgs
Good British zine concentrating on garage rock. Interviews with Billy Childish and Bruce of Pop Rivets plus writing on The Prisoners and reviews. Comes with a 7" featuring The Percolators, The Perverts, The Cybermen, and The Green Hornets. (LV)
Vinyl Vaults / 22 Byrd Close / Waterlooville / Hampshire P07 5UX / England

YAHTZEEN #6 / $1.75 ppd
81/2 x 11 - copied - 28 pgs
North Dakota can't be as boring as this zine. Interviews with Vertigo, Estrus records. Columns, scenes, lots of reviews. Get the picture? (DS)
PO Box 2275 / Fargo, ND 58108-2275

YARD WIDE YARNS #1 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 26 pgs.

FANZINE REVIEWS

Just some fun, light reading. Life and thoughts by the author. Has some nice personality, and it's free, so you can't ask for much more than that. (GF)
PO Box 14223 / Gainesville, FL 32604

YEAH #1 / $1.00 ppd, stamps, trade a red blowpop
5 1/2 x 8 1/2 - copied - 40 pgs.
A collection of cutesy stories and anecdotes from a poppy punk perspective. Relays stories of moving, roadtrips, and change; of childhood pets (a very sad story); of best friends and lovers; and the usual abstractness that has almost become cliched - oddities such as scar stories, vomit stories, random street notes, and weird fictional stories. It's a good-feeling zine. (SB)
Stacey / PO Box 5563 / Richmond, VA 23220

ZINE #4 / $1ppd
8 1/2 x 11 - copied - 24pgs
This is well put together and concentrates on punk and punkish bands and happenings around Corvallis, Oregon. Good interviews with Lazyboy and The Miscreants plus a few reviews and an article about struggling to find and keep a decent local venue. (LV)
PO Box 136 / Corvallis, OR 97339

MORE LISTINGS

ANNOYANCE #6 / $1.00 ppd
Interviews with Sloppy Seconds, Pounded Clown, reviews, opinions, Pez, etc.
Anthony / Vassar College Box 3092 / Poughkeepsie, NY 12601

BAD POOTS #1 / 2 stamps
What a name! Focused on hardcore, punk, and grind. Interviews are with Psycho, Act Of Faith, Broken, Blatherskite, and more.
7236 Thornhill Ln / Atlanta, GA 30328

CHUMPIRE #29 / S.A.S.E.
Opinions, news, and reviews. Consistent one-pager.
Greg K / 2337 Pa Rte 309 / Orefield, PA 18069

CRASH POSITION #4 / S.A.S.E.
Cool newsletter thing with a personal feel that kind of makes you want to start your own. Lists, reviews, people and things the editor idolizes, and so much more.
Cris Spliedt / 115 Autumn St / Lodi, NJ 07644

DRESS TO OPRESS #3 / S.A.S.E.
Great newsletter type of deal with personality. Opinions on music mainly with comics, reviews, etc. The editor has great taste in music too.
Jim / PO Box 2263 / Esp Stn / Albany, NY 12226 - 0263

GASLIGHT #6 / 2 stamps
Very good layouts, and one of the best logos anywhere. Article on government control and all of its' facets, along with various other types of writing.
PO Box 1804 / Monterey Park, CA 91754

GREGJAW #? / S.A.S.E.
Acomic deal here. strips about going to the doctor, manipulation, and a couple more. Amusing.
46 Harmon Rd / Edison, NJ 08837

HATE EDGE #1 / 2 stamps
Good ideas with well intentions that hopefully they will expand on in further issues. Opinions and clippings. The name is a good indication of what to expect.
2811 Jarvis Circle / Palm Harbor, FL 34683

ZINE
Issue
4
FREE
The Queers are Here! (March 14)
MISCREANTS
Mirror, mirror on the wall...
Who's the fairest band of all?
LAZYBOY

HOPSCOTCH #4 / $2.00 ppd
The official coloring book issue! Interviews with Seaweed, All, and Lugnut, along with a searchword, opinions, etc. A fun read.
PO Box 3027 / Appleton, WI 54914 - 3027

PUNK LIFE #11 / 1 stamp
A lot of stuff about food, And a little music.
850 N. Edison St / Arlington, VA 22205 - 1225

REJKT #? / $1.00 or 2 stamps
Music news, opinions, clippings, poetry, etc.
PO Box 1982 / Roanoke, VA 24008

VERA KRANT #4 / $3.00 ppd
Very consistent, very colorful, very good. The Mummies, Carcass, news, reviews, etc. As always, great!
JC Vera / Oosterstraat 44 / 9711 NV Gronigen / Holland

URINAL SLIME #4 / $1.00 ppd
Nice name. grief, All, Bunchoffuckingoofs, reviews, opinions, etc.
Andy / PO Box 52023 / N Vancouver, BC V7J 3T2 / Canada

MASS REVOLT #12 / S.A.S.E.
Four pages of news, views, reviews, recipes and other things.
PO Box 1224 / Allston, MA 02134

TEENAGE ANGST #1 / $2.00 ppd
Reviews, opinions, way too much poetry, Diesel Queens, etc.
Ben / 50 Garden St / Cambridge, MA

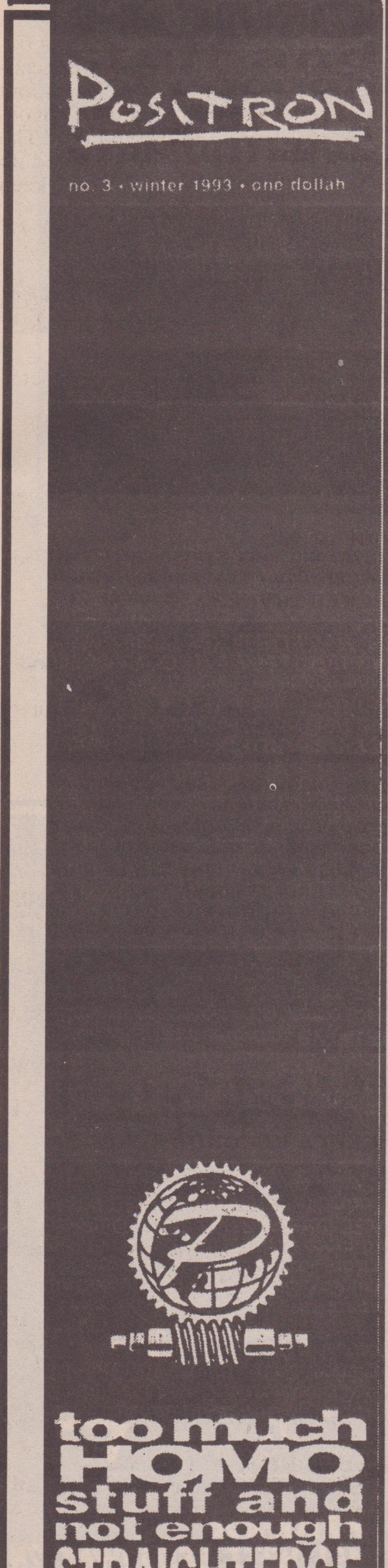
REALIDAD HUNDIDA #3 / $3.00 ppd
Spanish hardcore punk zine with opinions, politics, etc.
Apartado Postal 47.356 / Caracas DF / Venezuela

NINE #1 / $1.00ppd
Opinions, creative writing, reviews, poetry, etc.
512 Mohawk Rd E #103 / Hamilton, ON / L6V 2J2 / Canada

SKUNKS FLY BY NIGHT #4 / 1 stamp
Hey, this is good. One of the few zines that's genuinely funny. Opinions, reviews, and more, much more.
62 Brownell St / New Haven, CT 06511

RADIO RIOT #33 / S.A.S.E.
The best one pager ever,in it's third to last issue. News, reviews, opinions, and more.
19 Union St / New Brunswick, NJ 08901

ZINE OF THE MONTH


POSITRON
no. 3 • winter 1993 • one dollah
too much HOMO stuff and not enough STRAIGHTEDGE

If you had just one wish and you wished for a zine that is both Queer and Straight Edge, Positron would appear. Aside from being literally intense, the layout throughout is really striking. I had a lengthy chat with Sean who is responsible for Positron and thought it would be a great thing to share. Interview by Carrie Crawford.

MRR: Tell me about the layout and graphics in your zine, because it looks really unique. Do you do graphic design work with your job or at school?

Sean: What I do at school is work primarily with video and all of the graphic design stuff is just what I have access to in the school setting and I thought it would be foolish to not take advantage of it. I was really trying to get at some of the ideas of graphic design in that the text is not just something that kinda fills the page but rather the actual way the text is on the page is something that engages the reader as well.

MRR: Okay, time for a more substantive question. I find that typically folks who term themselves straight are talking about straight edge and by default end up eclipsing the identity of those folks who happen to be both queer and straight edge. What are your thoughts on the use of the term straight when it can be used to describe a person who is straight edge and ironically, to describe someone who is *not* queer ?

Sean: That whole topic is at the heart of the piece I wrote called Notes From a Straight Queer in issue #2, the title being sort of a pun which serves to empower me in the face of the exclusion. A friend of mine recently wrote me about this and was saying it really is no accident the word straight is in the phrase straight edge. And I think if you're rigorous about it you can see how certain words reinforce certain ideas in culture, how language is used as an instrument of power , then in looking at what the word straight connotates within notions of traditional straight edge, ie. following the true, best path and what it connotates within notions of heterosexuality, it being the dominant, *correct* lifestyle, you can see it is no accident. Any kind of serious critique of that word or movement would have to touch on the word straight.

MRR: You make some really interesting points about sexuality being a commodity and I'd be interested to hear how you'd apply those sentiments to comments you make about straight edge now being about picking up on boys and the appeal of cute boys, etc.

Sean: Well, there is a distinction between things I am being playful about and what I'm serious about. I am involved in the SE/hardcore scene in general and I was involved in that long before I came out and I really do think the most attractive punk kids are those who are involved in that community, which destines me to a life of loneliness (laughter) but really, that is the serious side of what I meant when I wrote about SE now being about picking up on boys but it is also a sort of phrase in solidarity with Chicks Up Front and the idea of girls (and queers) taking power in the SE scene. I am not gong to lump Chicks Up Front into the boy hungry category but I guess you could say HomoPosse is boy hungry and sex positive.

MRR: This seems to be a favorite question of mine for people I meet who are in graduate school, how do you reconcile being a punk and being in the academy?

Sean: The work that I am doing in school is just an extension of my fanzine. The project is a video/magazine/documentary on punk rock. I think of punk rock as theory in action and really think there is a way for the two worlds to speak to one another. Punk rock gives you this set of values and makes you really arrogant and that is fine because you turn to punk rock because you feel sort of oppressed in a certain way and oppressed people need to center themselves and be sort of clannish, that is how you hold on to your own particular culture. But hey punk rockers are so oppressed aren't they?? But it's the same kind of model. Punk rock just doesn't give you the tools to interact with people who aren't involved and may have equally as valid world views, so once I let go of that, I was able to reconcile the thing with graduate school.

MRR: While were on the topic of institutions, how do you feel about marriage within the gay community?

Sean: I am making a tape on civil rights and it concerns how recent efforts within the gay political movement have pretty much destructed 20 years of activist's efforts. And how when we apply for mainstream credibility what will inevitably happen is our own histories will be obfuscated again because that is just what culture does, it irradicates popular memory in order to install its own version of what happened. The more gays, as a movement, assimilate the more we lose the ability to critique the system, who ever tows the line and is gay is going to succeed and those who don't ...

Positron is Sean Capone, PO Box 477469, Chicago IL 60647.

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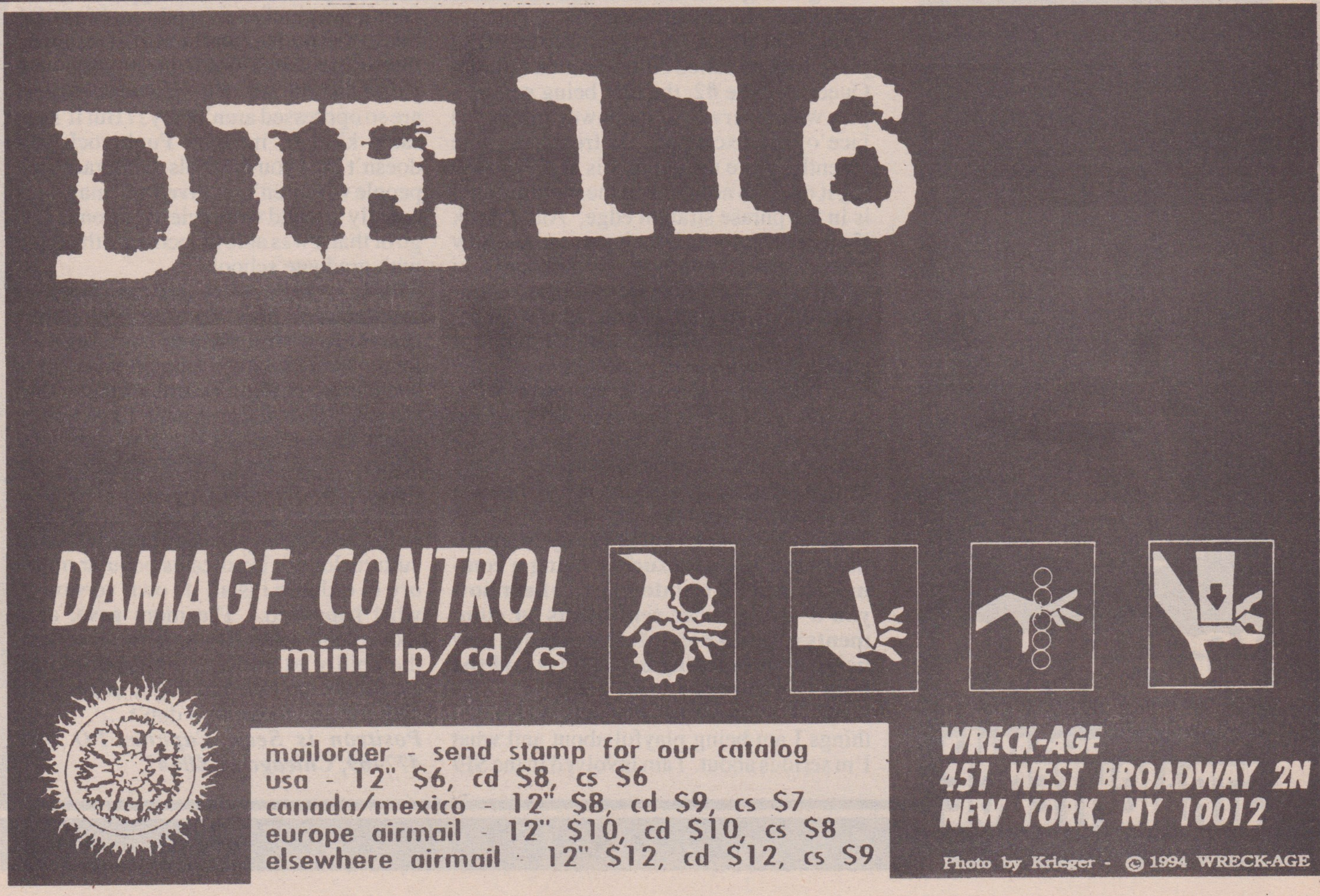

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Cringer	Greatest Hits	CD	7.80	Vinyl Comm
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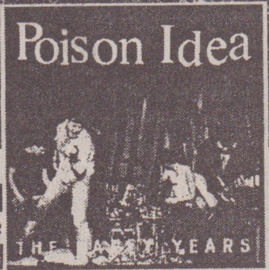

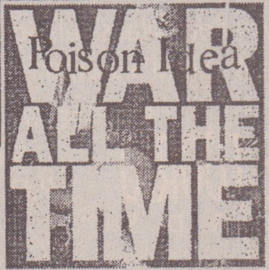

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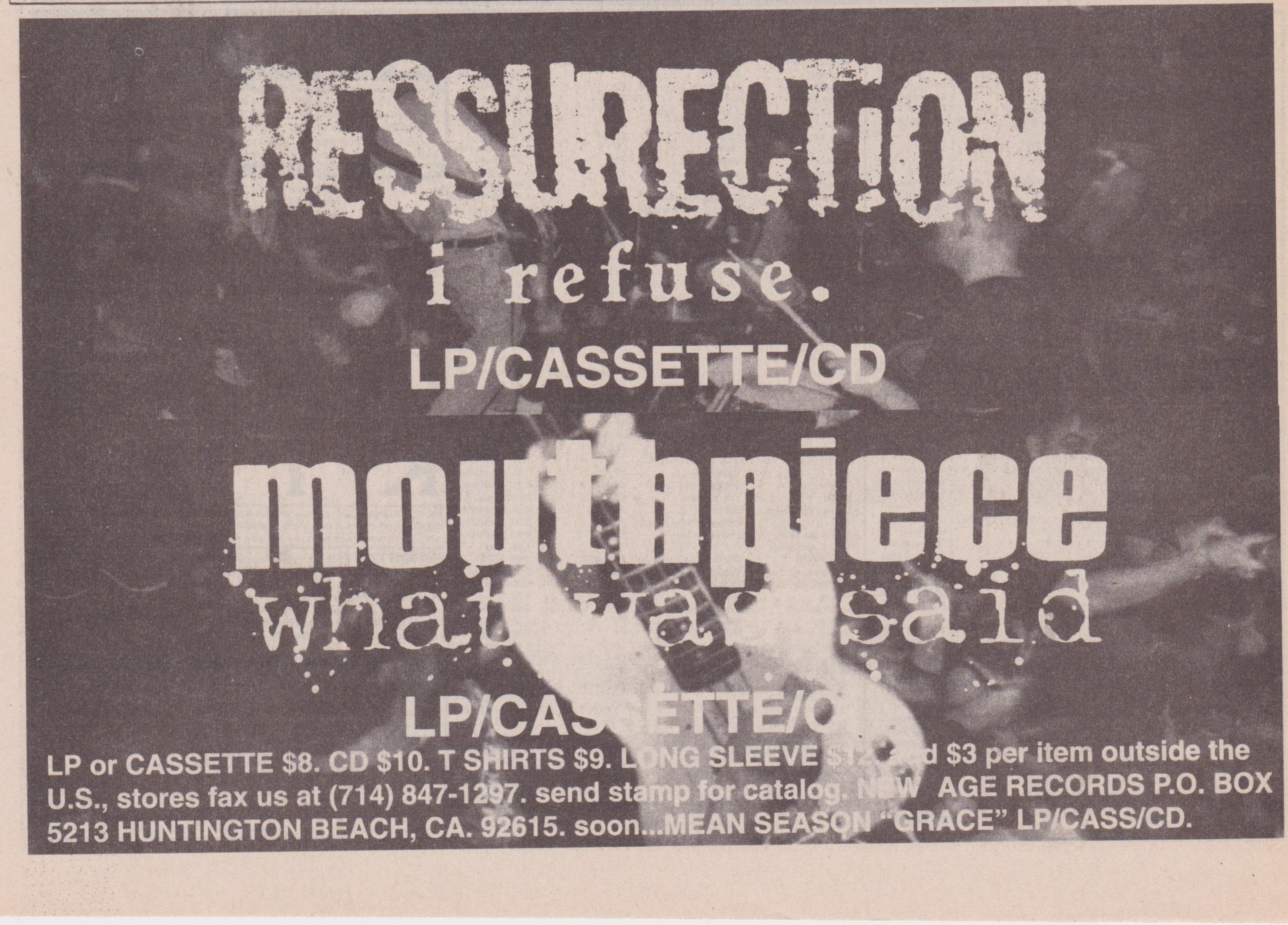

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NO JOKE - "New School" brand new EP, that will blow you away. Out with the old, in with the new school. Hardcore the way it should be - Hard! Available now from Fusion Records, Box A-39, Depew, NY 14043.

GG ALLIN: 1956-1993 Cassettes, videos, magazines and more. Send SASE for catalogue. Shrinkwrap Propaganda, P.O. Box 11831, Pittsburgh, PA 15228-0831. The Rock'n'Roll Terrorist lives on.

FOR SALE: Motley Crue picture disc, Belgium, Live Shout At The Devil, 11 songs, guitar and drum solo, $100. The Cramps - What's Inside A Girl? 12", white vinyl, $30. Kraut, "Unemployed" 7", original pressing, $35. Flex Your Head 12" compilation, $45, original pressing. 919-321-2883. Peter, 136 Lynn Loop, Winterville, NC 28590.

WANTED: VENOM STUFF. Napalm Death 'Utopia Banished' bonus 7". Christ On Parade 'Avarice' 7" and others. Doom/ No Security split and other Doom stuff. Japanese HC. Old HC like Minor Threat, 7 Seconds. I'll buy or trade. I have a five page list including old HC, metal, subpop, AmRep. Write me. Rob Cleveland 1705 Gateway St., Middleton, WI. 53562 usa.

CD AND 7 INCHES for trade/sale and tape traders wanted! I got a list of new and old stuff: Punk, HC, Metal, Crossover, Industrial and other styles , mostly underground shit. I'm also looking for fast and experiences tape traders with a lot of noise, industrial, HC, Crossover live gigs in their lists (I got tons of shit, esp. Punk, HC, many gigs recorderd by myself). I also do a radioshow. Send me your lists to start trading or just mail me one $ to get my lists. Andrea Tarozzi, Via del Faggiolo 146, Bologna 40132 Italy.

BORDERLESS COUNTRIES TAPES and records: 500 out of print mainly hardcore records list + 27 60 minute TDK tapes: 81-86 hardcore, still $4 each or less + Funeral Oration LP $8 ppd. Free catalog. PO Box 16205, San Diego, CA. 92176.

SHAZAM! 90-minute compilation tape! Nail, lonely crowd, Loafmeister, Festus, Sharon Tate, The Gooch, Citizen Pain, Landfill, Slobs, Oxymorons, 40 Mile Stare, 6 others! 27 songs!!! $3 to: Jake Pickering/1043 East Gorham/Madison, WI. 53703. Send stuff for future compilations. Shazam!#2 90 minutes! #5 songs!!! Satanic Surfers, Nose Gremlins, 976, Welfare, Hen, Nimrods, Rail, Mean Sun, Fighters, F.R.E.D., Rickets, Milkfat, Shadowed Veil, 5 others!!! $3 to: Jake Pickering/1043 East Gorham/Madison, WI. 53703. $5 for #1 and #2.

SLUGGISHA TAPES underground, DIY, over 100 bands plus rare, unreleased recordings. Write for catalog. Our bands are in a league of their own. Bands send tapes for distribution. Sluggisha Tapes, 215 S. Lake Drive, Lehigh Acres, FL 33936, (813) 369-7353.

RARE PUNK ROCK at low prices. Hundreds of new, used records, cassettes, shirts, badges, stickers, CDs and more from: Crass, Adicts, Social Distortion, Dickies, Vice Squad, Subhumans, Bad Religion and lots more. For big 13 page catalog, send 2 stamps to: Dr. Strange Records, PO Box 7000-117, Alta Loma CA 91701 USA.

BASS PLAYER, experienced, looking for serious dedicated band or project. Into progressive, aggressive, sonic, tribal, noisy, rhythmic, melodic music and combinations thereof such as: Sonic Youth, Bow Wow Wow, Zorn, Coil, NoMeansNo, Unsane, Neurosis, King Crimson, Crass, Swans and a whole shit load more. Eager to relocate under the right circumstance. Contact Brian Jackson at 516 McCourtie, Kalamazoo, MI 49008 (616) 385-4961.

STARVED AND DELIRIOUS Portland OR Hardcore with new bassist Dee Snider has 2 demos for you. Mar 93 10 $2.00 ppd. Oct. 93 6 song $2.00 ppd. Old Poison Idea meets Econochrist. Would like to press on vinyl, labels write. SAD c/o Adam, 16409 SE Division Ste. 216 / 289 Portland, OR, 97236-1931.

RARE RECORD SALE: Punk collection. All original. All super condition. Radio DJ with material from the late 70's to present. 12th list is now out. 13th list is in the works. I still have hundreds I haven't even sorted through. Send SASE for my list (with your requests). Send to: I Wanna, PO Box 166, Dept. MRR, Wright Bro. Sta., Dayton, OH 45409.

WANT: BGK, 7", 1st LP (Vogelspin Press) & t-shirts, any stuff, Rattus: 7"s, LP, Iconoclast: 7", Shitlicker: 7", Final Conflict: 7", Mental Abuse: LP, Christ On A Crutch: 7" & old rare UK, US, Sweden, HC, etc...Trade OK! but I have Japanese HC only. Have Gauze, Gism, Lipcream, Confuse, etc. Send me your have & want list & IRC, no rip off, fuckin rip off! To: Kaoru Yokoyama, 50-22 Midorigaoka 1-chome, Chofu-s, hi, Tokyo, 182, Japan.

WE'VE QUIT PUNK ROCK! Actually, we were married and now are forced to weed out our record collection of doubles and unwanted gems. Send stamp or IRC for an 8 page list of punk, oi, new wave, sXe, HC, T&G, Dischord, records to: Jan and Bob, 1350 20th St. A-55, Boulder, CO 80302.

FOR SALE: Sub Pop (from #10-100), Am-Rep. early singles, Dischord, X-Claim, Touch + Go, Revelation Toxic Reasons, Deep Wound, Antidote, A.O.F. 7"s and hundreds of others, all originals. Send $2 for big list/info. to Grant Dow, PO Box 497, CH-6612, Ascona, Switzerland.

FOR TRADE/SALE: Friends of international HC/punk get my big list! Hundreds of rare and not so rare records ('76-90's) from all over the world. Rip-off artists need not respond! All others send trade/want lists or IRC/$2 to: H Prochnow, Dorfstr.158, 24147 Klausdorf, Germany.

PSST..YOU WITH THAT X on your hand: Looking for rare/out of print and not so rare SXE records? Then get my list with over 300 Str8 Edge goodies today! No rip-off-no regret! Sent want/ trade lists or $2 or IRC to: H Prochnow, Dorfstr.158, 24147 Klausdorf, Germany.

ROLLINS/BLACK FLAG and Pushead/ Pusmort stuff wanted (books/artwork/ video/audio/flyer, etc.) Tons of goodies up for trade. Also looking for S.I.B. LP (Italy '83?) and S.O.A. 7"! Send your list and you'll get mine. Write to: H. Prochnow, Dorfstr.158, 24147 Klausdorf, Germany.

MAXIMUMROCKNROLL music classifieds

FOR TRADE: New Bomb Turks/Gaunt split 7" (Datapanik), New Bomb Turks-Sparkling Clear 7" (Datapanik), Pain Teens- Lady of Flame 7" (Smiling Ear, 500 pressed, w/booklet). All mint. need: Antiseen- Drastic EP, Antiseen- Conquers the North 7" (Tpor, red vinyl), Sheer Terror- CBGB 7" (Blackout). Marc, 9007 Rublo Ave., North Hills, CA 91343

NEGATIVELAND - "U2" Cd (sst cd 272), for sale! Yeah! The banned one! Bidding starts at $5000! Also, Soundgarden SubPop single "Room A Thousand Years Wide/H.I.V. Baby" for $75. Trusty Manicotti, P.O. Box 02052, Columbus, OH 43202

MOTHERBOX RECORDS is looking for some new bands for release on 7" vinyl. So far released the 1st Spirit Assembly 7", The Lancaster PooPoo Platter, the new NoOne's Hero (both reviewed MRR #127) Also Science Diet and the Farcas Affair/Sinatra '65 split. Send your demo to: 60 Denton Ave., East Rockaway, NY 11518.

BLACK FLAG COLLECTIBLE. One and only and we have it! Broken mirror featured on Black Flag record cover-for sale now by original owner $5,000 or BO. (415) 681-2660.

FARCAS AFFAIR/SINATRA '65 punkasfuck split 7" is out now, also out is the trippy new emo 7" by NY band Science Diet. They are $3 ppd in N. America, $5 world. (Or both for $5/$8 world). Hide your cash and send to Motherbox Records, 60 Denton Ave., East Rockaway, NY 11518.

ZOINKS! has a new 7-inch out called "Sapsucker Sluggo/Brawler." It's poppy punk / hardcore and if you want a copy send $3 to Bob Conrad, PO Box 9382, Reno, NV 89507. $3.50 for Canada / Mexico and $4.50 everywhere else. Our first 7-inch, "Dump-Eye," is also available for the same price. Send a stamp for a catalog of other stuff.

LOOKING TO TRADE AUDIOTAPES. Have plenty of death/grind and some hardcore. Into Morbid Angel, Immolation, Massacre (FL), Neurosis, Infest. Searching for people with good hardcore lists interested in trading for grind/death. L. Moretti, PO Box 186, Magill 5072 South Australia.

RARE PUNK AT low prices! Records, CD's, tapes, shirts, and badges. Adicts, X-Ray Spex, Social Distortion, Minor Threat, Stiff Little Fingers, Dickies and hundreds more. For huge 14 page catalog, send two stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701.

SERIOUS COLLECTORS OF PUNK 1975-85. I have everything at store at 90 9th St. SF, CA 94103. Call 4 mailorder (415) 626-3867. Buy, sell, trade, punk, oi, wave. No catalog available.

RARE STR8XEDGE on tape: tape #1: Wide Awake-contains 87 rehearsal, 88 ep sessions, demo, live and unreleased tracks 90 min. #2 Gorilla Biscuits-89 rehearsal, Walter Schriefels demo + rare studio 60 min. #3 Release-live @ Anthrax 7/7/89 + Project X 2/26/88 #4 Judge-Chung King lp + live at WNYU tapes are $5.00 or $4.00 + stamps to 23 Deer Park, Weatogue, CT 6089.

OUT NOW ON DR. STRANGE records: Guttermouth CD "Full Length." Includes 9 bonus songs (one unreleased) and the Bollweevils 7" ep "Chicago." CD is $10 ppd US / $12 elsewhere. 7"s: $3.50 US / $5.50 elsewhere. Check, cash, or money order to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. Look for new full lengths from the Bollweevils and Man Dingo this summer.

SEND ME YOUR MUSIC. DJ seeks records for weekly hardcore/punk show on college radio station in Chicago area. Will play anything. If you want to be heard on the radio, send your stuff to: Jamie, 1125 Garnett Place #5, Evanston, IL 60201.

VIDEOS!!! Samhain, Misfits, Cave, Birthday Party, GG Allin, Antiseen, Oxbow, Cow, Gifthorse, Boss Hog, Jon Spencer, Zorn, Neurosis, Silverfish, Surgery, Tar, Jesus Lizard, Laughing Hyenas, Mule, Boredoms, Nausea, Agnostic Front, Swans, Chokebore, Helmet, Cop Shoot Cop, Unsane, Melvins, Codeine, Didjits, Pigface, Distorted Pony, 100's more! $1 or 2 stamps for list to: Jay, POB 562, Mundelein, IL 60060.

FIENDZ + G.G. ALLIN video from Memphis, TN (Antenna) wanted. If you have it, get it touch. Joe, 158 Stewart Terrace, Totowa, NJ 07512.

VIDEOS!!! Murphy's Law, Cromags, Rest In Pieces, Carry Nation, Sick Of It All, Killing Time, Born Against, Accussed, Entombed, Excel, Godflesh, Jawbox, Quicksand, Supertouch, Wrecking Crew, Into Another, Insideout, Negative Approach, Underdog, Verbal Assault, Sheer Terror, Crawlpappy, Leeway, Sepultura, Pantera, Prong, Bad Brains, C.O.C., D.R.I., 100's more! $1 or 2 stamps for list to: Jay, POB 562, Mundelein, IL 60060.

WANTS: The Fastbacks "It's Your Birthday" 7", Fartz 7"s, pre-"Cowboys..." Pantera, pre-"120 Days..." Genitorturers, White Zombie "Soul Crusher." Will pay good price! Please send lists/prices to: JC, P.O. #14646, Flagstaff, AZ 86011.

VIDEOS!!! Railroad Jerk, Green Magnet School, Einsturzende Neubauten, Babyland, Skinny Puppy, Foetus, Wiseblood, God & Texas, Slug, Oiler, Ethyl Meatplow, Operation Ivy, Rancid, Lunch, Babes in Toyland, Hole, Crust, Cherubs, Pain Teens, Cosmic Psychos, Lunachicks, King Carcass, Social Distortion, Unrest, Jawbreaker, Rollins, Black Flag, Hammerhead, 100's more! $1 or 2 stamps for list to: Jay, POB 562, Mundelein, IL 60060.

LIVE BENEFIT TAPES of Conflict, Blaggers, I.T.A., Citizen Fish, MDC, Concrete Sox, Corpus Vile, Chumbawamba, R.D.F. + loads more + massive list of books, CD's, Records + tapes + zines. Send $1 or IRC or UK stamp to Box 8, Greenleaf, 82 Colston St., Bristol, Avon, UK.

I SELL HC/PUNK-vinyl, normal & rare, mostly US stuff. Send IRC (if possible) for a list w/B.M.B. 10" S.O.I lp, Prob. Chh. 7" & 1 lp, Red Tide 7", Bill of Rights 2.7", Autistics 2.12", Love Canal lp, Dresden 45 lp, M5A 1 lp, Rifle SP. 1.lp, State of Conf.-6.3 lp, etc. Did Koro ever appear in zines? If so, please tell me or just send a xerox, I'll pay for it, I'm totally interested in that, thanks!!! B. Mirhadi, P.O. box 1162, 92327 Parsberg, Germany.

DS4A MASSIVE CATALOGUE, tabloid newspaper with records, CD's, tapes, shirts, patches, books, zines, $1 to DS4A, c/o Box 8, Greenleaf, 82 Colston St., Bristol, Avon, UK.

SALE/TRADE: Tests: Crimpshrine, Jawbreaker, Lemonheads, Victims Family, Radon, Spoke. Dag Nasty: 12xU, Crucial Youth, Carry Nation, Nihilistics, Justice League, Chemical People, DRI, L7, Danzig, Cows, Amebix, Coffin Break. Sub-pop: Big Chief, Rollins, Come, Soundgarden, PI, Sonic Yout +3 (2x7"). Helmet "Unlive," Operation Ivy "Plea" boot. Plus tons more! Send stamp: No Idea / POB 14636 / Gainesville, FL 32604-4636.

AMEBIX-The Power Remains LP, color vinyl, poster, wicked $14. Chumbawamba-Jesus H. Christ LP, bootleg studio LP of Shhhh....$14 postpaid to DS4A, c/o Box 8, Greenleaf, 82 Colston St., Bristol, Avon, UK.

VIDEO: GG Allin, Babes in Toyland, Bad Brains, kBeefeater, Big Boys, Bikini Kill, Blowfly, Boredoms, Born Against, Buzzov-en, Circus Lupus, Cupid Car Club, Çypress Hill, Dag Nasty, Didjits, Drive Like Jehu, Dwarves, Embrace, G.I., Godflesh, Gray Matter, Green Day, Gwar, Hoover (1st show), House of Pain, Ice Cube, Ignition, Jawbox, L7, Melvins. Over 700 shows, send one dollar for list. Joe Hunter/PO Box 671273/Dallas, TX. 75367.

VIDEO: Mighty Mighty Bosstones, Minutemen, Nation of Ulysses, Parliament/Funkadelic, Pitchfork, Ramones, Rites of Spring,; kRocket from the Crypt, Scream, Screeching Weasel, Skinny Puppy, Sonic Youth, Soulside, Superchunk, Surgery, Velocity Girl, and more. Send one dollar for list to: Joe Hunter/PO Box 671273/Dallas,TX. 75367.

FUGAZI: Videos wanted. Especially '93 shows. Have large list for trade. Or I'll buy. Also interested in flyers, gig posters, etc. Please send lists: P. Ward, 98 Forbes Rd., Westwood, MA 02090.

MAXIMUMROCKNROLL music classifieds

VIDEO: LOOKING FOR: Bikini Kill, ;Boredoms, James Brown, Cupid Car Club, Daisy Chainsaw, Drive Like Jehu, Engine Kid, Fastbacks, Five-Eight, Kepone, MC5, Nation of Ulysses, Parliament/Funkadelic, pitchfork, Rites of Spring, Rocket from the Crypt (especially the pro-shot Japanese show), Ruins, Schoolly-Î, Shudder To Think, Unrest, Venom, Ween, Wool, and John Zorn. I'll trade and possibly pay for the above shows. Joe Hunter/PO Box 671273/Dallas, TX. 75367.

ACHTUNG! Rare Grindcore and death-metal t-shirts for sale, including: Macabre-"Vincent Price", Carnage-"Infestation of Evil", Macabre- "Murder Club", Rotting Christ-logo and drawing, and many more! All in excellent condition, write for detailed list and prices! Write soon, limited Quantities! Kevin King/ 12304 Erwin Ave./Cleveland, OH. 44135.

FOR SALE: Mad Virgins: F...& Suck 7", The Kids: No Monarchy 7", Chainsaw: See-Saw EP, Spermicide: Belgique 7", Contingent: Police Control 7", X-Pulsion: 7", The Kids: 1sr LP ('77), Hubble Bubble: New Promotion 7", and more...all originals! Best offer. Filip Annuntiatenstr.92, 8000 Brugge, Belgium. Will trade for Big Boys: Where's My Towel - 12", DOA: Hardcore '81 LP

WANT: Sensefield CD's, Earth Crisis and new age 7"s on colored vinyl, Freewill demo. Buy or trade. Have X Marks The Spot (Smorgasbord), Judge NY Crew original t-shirt on Schism (blue/red on white, large, mint), 4 Walls Falling "Punish" 7" and tons more. Want lists or prices to: Giampaolo Billia via F. Verospi 3, 00151 Rome, Italy. P.S. Melrose Place is straight edge.

VINYL - Looking for: Lost Gen-'Never Work' EP, V/A-Die Jerry Die LP, Detention 'Dead RnRollers' EP, Chumbawamba 'Scab Aid' EP, Freeze-'Welcome' boot, Seein' Red- 'Music can be' EP - willing to pay or trade - Timojhen, POBox 40959, SF CA 94140.

HUNDEREDS OF ALTERNATIVE book, records, tapes, CDs etc for D.S. & A.'s massive $4 newspaper catalogue send $1 or IRC (or SAE in UK) to Box 8, 82 Colston St, Briston, Avon, UK Take care, B.Bad, Fight the Power!

I'M PUTTING TOGETHER a contact list for audio/video tape traders. If anyone is interested in being a part of it send your name and address and if you want a short list of what your into/have to: Derek, 606 E. Eisenhower #7, Loveland, CO 80538.

FREE CATALOG OF RARE punk/indie stuff. Mostly 7"s on color vinyl, for now. Indie / punk / HC / alternative titles. Send a stamp (USA) or IRC (foreign welcomed!) to: Andorra Records / Dept. A / PO box 3021 / Montebello, CA 90640 / USA. Traders / wholesalers write us too.

SHAZAM!#3 90 minute compilation tape! 32 songs!!! Dance Cleopatra, Mote, Fawn, Resist, Godless, Conflict Butning, Heather Didn't Call, Cricular Rubbing Motion, L.O.C., Make It Stop, Starved and Delirious, Man-Made Monsters, Naked Aggression, Irresolution, No Saner, Astro Zombies, 40 Mile Stare! $3 to: Jake Pickering, 1043 East Gorham, Madison, WI 53703. Buy one- then make and distribute your own copies!

TRADE: SECOND WIND 12"; Human Sufferage "Thank You Mother" 12"; Frantix "Dads Alcoholic" 7"; Fuck Ups "FU82" 7"; Germs "Germicide" LP (1st pressing); DOA "Something Better Change" LP; Bomb Squad "Children War" 12"; Dils "Made Canada" 7". Wants: Black Randy "Idi Amin" 7" (orange); Send Help "Don't Fit" 7"; Chronic Sick 12"; Screaming Urge "Homework" 7"; Nasel Boys "Hot Love" 7". Send want/ trade lists to Mickey, 18145 Soledad Canyon Road #55, Canyon Country, CA 91351. (805) 250-1219.

I'M LOOKING FOR SAMIAM stuff- bootlegs, videos, shirts (new, used, full of holes...). What can I trade, pay, make- I make cool stuff- for your contribution? I can send you dripping gossip...Write Gray, 108 Dexter Street, Providence, RI 02909.

PASSIVE FIST DISTRIBUTION- Dead Silence CD $9, Neurosis "Enemy of the Sun" CD $9, Political Asylum "Window on the World" LP $6.50, Assuck "Blindspot" 7" $3, Blownapart Bastards/ Resol split 7" $3, InHumanity "Intolerable" 7" $2, V/A "400 Day Headache" 12" $4.50, Toxic Narcotic "Popullution" 7" $3. Prices postpaid in US only. Cash or blank money order, please! Send stamp/ IRC for complete catalog. Passive Fist, PO Box 9313, Savanna, GA 31412. We're nice people. DIY and totally non-profit.

HARDCORE VIDEOS (PAL-NTSC-SECAM): Wide Awake, Bold, Project X, Judge, Supertouch, Up Front, Beyond and many more. High quality, no bullshit, no ripoffs. In US send a SASE or 29¢ stamp, everywhere else send either $1 or an IRC for list with quality ratings. Send to Jeff, PO Box 29, Lincolndale, NY 10540.

PUNK FUCKIN' ROCK for trade/sale: Social Unrest "Rat in a Maze" 12" (1st press), Red Rockers 1st LP and 7", Dwarves "She's Dead" 7", Sham 69 7"s, Shell Shock "Your Way" 7", Conflict "Live..." 7", Partisans 1st LP, Dickies "Stukas..."(1st press), Peter and the Test Tube Babies "Banned from the Pubs" 7", and more. Call or write Mark, 1612 West Sale Rd., Lake Charles, LA, 70605, (318)478-5520.

NOISE: CRANK INC. is a grassroots tape label/correspondence network looking to exchange tapes and ideas with people involved in the realm of experimental audio, music, and the ilk. Send to: Crank Incorporado/14 Walk Hill St./Jamaica Plain, MA. 02130.

VIDEOS. $15 each (foreign $20). Napalm Death cbgb 89, Yuppicide cbgb 89, Sic Fucks cbgb 89, Anti Heroes cbgb 89, Hard Ons Helsinki 4/91, Antiseen Helsinki 93, Jeff Dahl Helsinki 93, Madball NYC 93, Murphy's Law NYC 93, Ne Luumaet Helsinki 91, Nausea NY 89. Video list $1 ($2 foreign). Pogovision, POB 20169, NY, NY, 10009.

POGOVISION TV show. Second Tuesday of every month, 9:30 pm. Manhattan cable channel 34. For big list of punk, hc, oi, ska, horror, sleaze, documentaries and other videos send $1 ($2 foreign). Pogovision, POB 20169, NY, NY, 10009.

FOR TRADE: Kuro "Who the..."8", Septic Death "Need So Much..."12", Gang Green "Sold Out"7", Unity "You Are One"testpress orig. 7", Ignition "Anger Means"7", Chain of Strength "True"clear 7". Want: No Trend 7", Major Conflict 7", DDT 7", Deadline 12" and any cool live or demo tapes. Send lists to Franck Herges, Pfaffenkopfstr. 87, 66115 Saarbrucken, Germany.

ATENCIÓN bandas de Iberoamérica y España: envíen material para serie de compilaciones punk/hc político en cassette. Proyecto estrictamente anticomercial para difundir nuestra música e ideología en el mundo. Bandas do Brasil e Portugal, boa vindas também! Envíen todo tipo de material/escrivam a: FAI Grabaciones c/o G. Orozco, Utep PO Box 68544, El Paso, TX, 79968-9991, USA.

CHEAP BOOTLEGS-CDs-Sugar, Pavement, Manson, Jim Jones-$12/LPs-L7, Babes, Husker Du, Pavement, Manson, Buttholes-$10/7"s-Nirvana, Misfits, Deepwound-$6 & more. Full details and postage costs send $1/IRC to Glover, 26 Paddock, Lewes, E. Sussex, BN7 1UU, England.

TWO THINGS-I'm looking to buy the Diesel Queens O.S.H. b/w Waterhead boy 7". I'm also hoping some incredibly cool punk person will tape me their Feederz records (please?). I can't get ahold of the damn things! Big thanks in advance, Rich Bitch, Box 631 Suny Purchase, 735 Anderson Hill Road, Purchase, NY 10577-1400.

SALE: Avengers "We Are The One" (red vinyl) $45, Surgery "Not Going Down" $30, 7 Seconds "Committed" (1st press/ red) $20, Rejectors "Thoughts of War" $25, L-Seven "Insanity" (Touch & Go) $20, DYS "DYS" LP (Modern Method) $15, Rest In Pieces "My Rage" $25, Circle One "Patterns of Force" (1st press) $20. Ryan Richardson, Box 5090 Wes Station, Middletown, CT 06459.

BUNNY BRAINS grab bag tapes $1.00 each. No two alike. Bunny Brains double LP sold out so quit askin' for it! Bunny Brains live tapes $4.00 each. No two alike. Money orders only! TPOS 12 Mill Plain Rd./Danbury,CT/06811.

MAXIMUMROCKNROLL music classifieds

SALE: Damned 7in.-Stretcher Case Baby $50, New Rose (French/different PS) $30 or (UK white wax) $15 or (black) $10, One Way Love (Belgium/yellow wax/PS) $25 / Crass-Sheep Farming $15, Bloody Revolutions split $15, How Does It Feel? $15 / X-Ray Spex "Germ Free" LP (original) $30. Ryan Richardson, Box 5090 Wes Station, Middletown, CT 06459. (203) 638-0162.

MANSON LP. All unreleased, art, photos and music. '79 Vacaville. 1st 144 mail order copies only with free button. $10 ppd US $13 others. Well hidden cash to Warloch, PO Box 1962, dearborn, MI 48126, USA.

WANTED: Mallads, GG, and Mentors. Mint vinyl only! Write: Baker Centre, PO Box 40051, Edmonton Alta, T5J 4M9, Canada.

TEXAS: NCM "Ultimate Orgasm" $15 & "Quick To Compliment" $12, Barry Kooda "Guns & Bullets" $10, Nervebreakers "Girls" (blue wax) $25, Schematics (VVV#1, pre-NCM) $20, VVV: Live At Hot Klub comp. LP (Ejectors, NCM, Hugh Beaumont Experience, Bobby Soxx) $20, Party Owls EP (pre-Sugar Shack) $15. US postage $2. Ryan Richardson, Box 5090 Wes Station, Middletown, CT 06459. (203) 638-0162.

LOOKING FOR: Social Distortion-Mommy's Little Monster, Blitz Business, Oppressed, English Dogs-Invasion Of The Porky Men, Rudementary Peni, Conflict, Feederz, Anti-Nowhere League-We Are The League, wanted on "min" vinyl only! Will pay $15.00 US each. Will buy up to five copies of each. Write: Baker Centre, PO Box 40051, Edmonton Alta, T5J 4M9, Canada.

NEED TO START A BAND: I'm a guitarist looking to start a band. My influences are Minor Threat, Youth of Today, Circle Jerks, Aggression, early Waisted Youth, Adolescents, Fugazi, early Bad Religion. I'm in Pacifica, right near San Francisco. I need a band now!! Bill (415) 355-0205.

WANTED: Lost Cherrees first 7" on Riot/Clone Records, Crass "Wedding" flexi, Amebix "Monolith" LP. Send a list of what you would want to trade. Write: Tait c/o EpiCenter, 475 Valencia St., San Francisco, CA 94103.

RED KROSS-Neurotica CD wanted! Also: Antiseen-Eat More Possum red vinyl LP, Flaming Lips-Drug Machine, Nirvana-Love Buzz, Mudhoney-Touch Me I'm Sick. 7"ers. Originals-no boots please. S.Davis/117 E. Grover St./Shelby, NC/28150.

WANTED: ANYTHING BY Crucial Youth; and Warzone "Lower East Side Crew". Also looking to contact other hardcore youth to write to, and girls to spend sXe times with. Write Ian Lillis, 1724 Haak St./Reading, PA. 19602.

LOOKING FOR: Wide Awake 7" and W.A. t-shirts or long sleeves (XL, must be in good condition), X Marks the Spot comp. 7", Straight Ahead-original or bootleg LP, Beastie Boys-Pollywog Stew 7", Wasted Youth-Reagan's in LP, Necros-IQ 32 7", the Freeze-Tourists 7", any hardcore VHS vidoes from '81-'90. Send lists, responses and prices to: Matt O'Brien, 1574 North Valley Road, Pottstown, P 19464.

POWERPOP/METAL/PUNK: Major and indie cassette and CD deletions cheap! Cassettes $2.99-$3.99, CD's $4.99-$10.99. Free flyer/catalog. Just write: Infernal Racket studio 118, PO Box 443, Owosso, MI 48867-0443 (Overseas send IRC)

WEIRD CRAP WANTED!! I am looking to buy and trade punk, hardcore and gothic related stuff! Anything cool! Records, tapes, patches, t-shirts or zines! Send me info on what you have! Evil Sign, 34 Broad St., Medway, MA 02053.

BLACK FLAG/MISFITS VIDEO! Black Flag: U. Mass Amherst 1984 pro shot plus: Misfits "Why Be Something You're Not" 1983 and Kalamazoo, MI 1982, 105 min. $20 TDK-EHG tape, money order. Jim Russo, Box 2232 Wilkes-Barre, PA 18703.

SKA VIDEOS! English Beat - Rockpalast, Video Sounds, The Tube Compilation 95 min., Madness - Take It Or Leave It film 85 min; Ska Explosion - Loafers, Deltones, more! Plus 1960's Jamaican tv ska feature 95 min. Dance Craze - film 80 min. $20 each TDK-EHG tape. Two tapes for $35 money order: Jim Russo, Box 2232 Wilkes-Barre, PA 18703.

VILETONES-Screaming Fist 7". Brand New Fanclub release. Ruff and powerful Canadian '77 punk. Long outta print and now you can own it without paying horrific collector prices. Demand it in stores and from the catalogs of DIY distributors everywhere.

IF INTEGRITY AND MOUTHPIECE mated, Slugfest would be spawned. Heavy, brutal fucking buffalo hardcore (members of Snapcase and Fadeaway). $3.50 ppd. mail orders get imtd edtn. clear vinyl. I also have Burst of Silence, Bloodlet, Chokehold/C.O.F. Splits all 3.50 ppd. Write Structure Records, 416 East 25th St., Hamilton, Ontario, L8V-3B3, Canada, Distro's get in touch (905)389-9164.

SLUGFEST - 4 heavy stompin' anthems from Buffalo's long lived hardcore legends. Angry, heavy, slow, fast, old school. It's all on one record. Limited edition colors for mail orders. $3.50 ppd. Bloodlet 7"s and Chokehold shit also available. Write structure Records, 416 East 25th St., Hamilton, Ontario, L8V-3B3, Canada. Distributors get in touch. (905)389-9164.

COMPILATION CD containing 17 artists/bands from fargo, n.d: godheadSilo, bucks, and blockhead - just to name a few... only $5 postpaid to: moobob records, 511 3rd Ave, N Fargo, ND 58102

SCREECHING WEASEL compilation tapes. From 7"s and other precompiled this and that's. Features cool inlay card for the pretencious, meticulous punk rock hero and/or heroine $3 ppd. Happy Is...Records, 1233 E. Redgewood, Orlando, FL 32803.

HEY, YOU WANT 'EM I got 'em. GG Allin And The Scumfucs "E.M.F." or GG Allin and Bulge "Freaks, Faggots, Drunks and Junkies" 12" LP's. Both are in good shape. If you want them, make me an offer. Travis (517)337-2328. 308 Center St., E. Lansing, MI 48823.

WANTS: Haters, Private School, Gentlemen of Horror, 222s, Red Squares, The Fits 7"s and Groupoem 12" (all Can.), Ice 9 (Or.), Vains, The Unaware (San Jose), Ed Nasty & Dopeds (MS.), Dogs (IA), Endtables (KY), Subverts/Indep. Study, 1 Strike Under 7"s and you pick one comp. 7", You ordered it comp. LP. If you have 'em for sale write me what you demand for 'em. Also interested in early punk mags. B. Mirhadi, PO Box 1162, 9232 Parsberg, Germany. Ok, you don't want to sell 'em so would you copy some of 'em on a tape for me?

SCREECHING WEASEL, QUEERS, Fifteen, Jawbreaker, J-Church, Tilt, Operation Ivy, Downfall, Rancid, Basic Radio, Crimpshrine, Green Day, Mr. T Experience, Soup, Buggerall, Sweet Baby Jesus, NoFx, Descendents, All, Milestone, Samiam, Dagnasty, Vindictives, Superchunk, Mudhony, Nirvana, Big Drill Car, Snuff, Buzzcocks, Social Distortion, Jawbox, Fugazi, Down By Law, and more (live, demo, or video). Send a SASE (foreign $1) to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for list with 400 titles.

SMELLY RECORDS grotus 7, cum dumpster 7, horesy 7, 3.00 pp. moltrifid/plainfield split 12" 6.00 p.p. p.o. box 16191, s.f., ca. 94116.

MELVINS test pressing for sale; bullhead, ozma, glue porch treatments best offer, mr. bungle 7" itlian pressing 12.00 p.p. p.o. box 16191, s.f., ca. 94116

NO FX VIDEO live in Houston 3/20/93 (65 min) or in Stuttgart, Germany '92 (75 min). kBoth escellent quality 1st gen copy! 22 $ each or both 28 $ for both (LP mode). High quality name brand tapes. kCash or money orders to: Michel Gagnon/1550 9 iem Rue Grand-mere/PQ ˝9T 5M5/Canada (us or canadian money!).

HEY RETARDEDS...want Gland Puppies, Big Poo Generator, Wacky Talkies, and Abe Lincoln & The Stincolns info or merchandise? Send S.A.S.E. for complete 1994 catalogue to Cowbots, PO Box 376, Yorba Linda, CA 92686.

PECKER TRACKS 7" kamode e.p. 3.00 p.p. full on punk rock thrash depression records p.o. box 219, battle creek, mi. 49016-0219.

MAXIMUMROCKNROLL music classifieds

SYSTEMATIC DEATH, Kuro, Confuse, United Mutation, Don Don, Larm, Macrofarge, Nightmare, Filthy Christians. I'm looking for cool people who can dub me EPs and LPs by these bands, in exchange for dubs of other hardcore punk. Please write and I'll send a list of stuff I have. I'll also cover postage and tapes. Thanx. Mick, 2140 #C Cardinal Lane, Oak Harbor, WA, 98277.

I'D LOVE CONNECTIONS for swaps or buy, information exchange etc as regards Iggy Pop-any period. Seventies punk to now. Memorabilia, rare stuff, extreme adventurous sounds always wanted. Primarily Mr. Pop. Thanks. Tony Sanders, 9 Maidstone House, Laguna Estate, Gibraltar.

FREE TAPES! I'm looking for any GG Allin recordings, The Meatmen "We'll Make Lots of Pals Now"7" 1st Sick Of It All 7" and the Screeching Weasel Ramones cover LP. I only want a copy in return just tell me what you need I have a huge amount of Punk/Hardcore and Ska. All letters will be answered immediately. Chris, 26 Betsy Drive, West Sayville, NY, 11796.

WANTED: Chumbawamba "clause 28," Society Dog "off the leash," "working class people," Rudimentary Peni "self titled," "farce," Fatal Microbes "beautiful pictures," Feederz "ever feel like killing your boss," Flesheaters "forever came today," Rayonics "skeleton," Chocolate Biscuit Conspiracy 7", Scream comp. w/ Sadistic Exploits track, Rumblestrips ep. G. Trievel, (215) 942-2230, Box 481, Rt. 113, Lionville, PA 19353.

SMASHIN PUMPKINS rare track included on "The Absolute Middle of Nowhere" Chicago compilation cd, also w/ Red Red Meat, more-$11 postpaid. Limited Potential Records, P.O. Box 268586, Chicago, IL 60626-stamp for catalog.

LOOKING FOR: NYC together 7", Warzone 7", C.O.S. true 7," Infest 1st 7", Underdog 7", Walk Proud (New Age) 7", Forever 7", Rebuilding 7", Horizon Hardcore 7", Look at the children now... LP, Shelter no compromise 7", Turning Point 7", 7 Seconds praise 12", Tomas Andersson, Lodjursvagen 50, 90642 Umea, Sweden.

WHIRLED RECORDS "Quadruped," 7" compilation of VA bands Whirlybird / Herschel / Jolly Mortals / Swank, still available. Jolly Mortals 7" ep out now too! Whirlybird 7" on the way. $3 ppd pob 5431, Richmond, VA 23220. e-mail: afo2pxs@cabell.vcu.edu.

RARE VINYL SALE: X-Ray Spex Art-i-fi-cial demos and live stuff; Mudhoney SP44 "This Gift" 7" on lavendar vinyl; Butthole Surfers double CD live only 5,000 exist; lots of boot tapes for only $5. PIL and Jane's collectors please write. Jon Wetterau/Box 1287/Annandale, NY/ 12504.

TOURING BANDS—any band that wants to play a totally DIY show, we have the place. We can give you a place to crash and equal split of the door, shows are for the most part non-profit and under $5, and alot of fun. John (216) 676-8486, 4475 W. 172nd St., Cleveland, Ohio 44135. Dan-4096 W. 158 St., Cleveland, OH 44135.

SELLING 10000 RECORDS CHEAP: US/ UK punk, noise, sub/pop, garage, dischord, japanese, touch and go, am rep, new zealand, merge, grrrl stuff. You name it, we got it. Priced cheap. Send SASE to Vince/PO Box 18297/Washington, DC/ 20036-9998.

SEND BIDS: Unity 7" (orig. played once) and SNFU "Real Men Don't Watch Quincy" 7" steel box #d of 25 (sealed). Prefer to trade, but will sell. Wants: Soulside 1st LP (grey cover), Swiz, Crass, Rudimentary Peni, fear, Avengers, many others! Send lists to: Brian M./724 Maple st. C-3/Columbia, SC/29205.

VIDEOS AVAILABLE ON ALL WORLD SYSTEMS! Look no further, I've got over 2500 shows to choose from! Live shows from the beginning of time up to 1994. Rare movies/hard to find early punk/hardcore/ industrial/documentaries/call and ask, or send $1 for big list. P. DeMattia/8 Haddon Road/Hewitt, NJ/07421-2329. Phone: (201) 853-4420 or fax (201) 853-8740.

76% UNCERTAIN official reissues out soon. Don't settle for inferior bootlegs-the real thing will blow you away! More info: TPOS 12 Mill Plain Rd./Danbury, CT./ 06811. P.S. sampler tape and catalog $1.00(usa) $2.00 (world).

PHOTOGRAPHERS & FANZINES! TAPE traders! Against All Rules has a list of foreign bands photos/hardcore+punk/ sale/trade. Current Yugoslavian HC/punk/ Oi! demos too! 1 IRC for list. "Intermusic", Goce Delceva 11/1, 11080, Zemun, Yugoslavia.

BASTARD, JESUS SAVE, GLOOM, Struggle, Assfort, TDF, Inzest, Acid, Hellraiser+ more Japanese, CD, records, cassettes available. Limited offer! Reasonable prices. Please send 2 IRC's (airmail) for catalog. "Intermusic", Goce Delceva 11/ 1, 11080, Zemun/ Beograd, Yugoslavia.

BRAINSTORM, URGH!, RITAM NEREDA, Bloodbath, Dead Ideas, Demoniac, GBB + more Yugoslavian hardcore, punk, Oi, thrashmetal. Records, cassettes, shirts. Free catalog! Please send 2 IRC's (airmail) at: "Intermusic", (office), Strahinica Bana 43, 11106, Beograd, Yugoslavia.

VINYL-SELL/BID/TRADE-Lots of rare and not so rare punk at low prices. Need money must sell. Misfits, Undead, 4 Skins, Conflict, Anti Pasti, Chaos UK, China White, Chaotic Dischord, Black Flag, Dag Nasty, Slapshot, and many more. Free stickers. Send for catalog. Brook Shattuck, PO Box 246, Campbell, CA 95009. All vinyl mint. Stamp appreciated.

RARE PUNK FOR SALE: Minor Threat 7" EP on Dischord, blue sleeve w/insert M-$43. Minor Threat "In My Eyes" 7" Dischord, black sleeve, insert VG+ $38. Minor Threat "Out Of Step" 12" withdrawn version w/black back cover, insert M- $50. Lung Cookies comp. LP w/ unreleased Halo Of Flies, insert, M- $30. Fool's Paradise, POB 40265, St. Paul, MN 55104. (612)225-8578.

CHEAPER THAN YOU think: early Halo of Flies, Happy Flowers, Spastic Rats, Negazione, Thrown Ups, and much other seven inch gusto from Sub Ppo, Amrep, and the 1980's that needs to be moved. A list? it's available: procaccino, 34 pequotave., port washington, ny 11050.

SHOCK PUNK ROCKERS, Rebel, Rebel, have merchandise available -7" Record, tapes, etc. If you dig the Plasmatics, S.S. Sputnik & the Pistols, you'll love us. Send SASE fer info to: Rebel Rebel, 7510 Sunset Blvd. #174, Hollywood, CA 90046

BEST OFFERS: GERMS "Lexicon Devil", Subhumans "Death to the Sickoids", Forgotten Rebels 12", DOA "Disco Sucks", H/C 81 inserts Doctors Wife, Disorder, Discharge, Crass, GBH, Exploited, Chaos UK plus more. Dave, 45 Somerset Road, Radford, Coventry, CV1 4EG, England. Phone +44 203 225378.

NIRVANA, SONIC YOUTH, Bikini Kill, Mudhoney, lots more audio and video for trade/ sale. Send your list and I'll send mine. I'm always buying good audio. Gerry Stumbaugh, 446 Halter Ct., Santa Rosa, CA 95401.

BOOTS FOR ONLY $5: Jane's Rome '91; DC '88; Fugazi Maxwell's 4-7-92; Rollins CBGB 4-25-92; Breeders CBGB 9-21-92; Pixies Chicago 8-89; Buzzcocks Rocky London 2-4-77; Buttholes: Telescopes Wales '89; Clash NYC 7-21-79; B.A.D. Amsterdam 3-23-90; Rage Against The Machine Italy '93; Sepultura NYC 12/92; U2, Police; Cure; lots of PIL and more. Write Jon Wetterau/Box 1287/Annandale,NY/12504.

CRASS, CONFLICT, ZOUNDZ, The Mob, Apostles, Dirt, Flux of Pink Indians, Omega Tribe, Subhumans live, studio, demo and interview tapes. Hundreds more. Also records and literature. Send $1 for full catalog: BBP, 90 Grange Drive, Swindon, Wiltshire, SN3 4LD, England.

HEARSAY RECORDS presents "Boston Is Burning", a new 4 band comp for $4 a stomp, dig it? Good, get it! Also, original Converge "Look Back" 7" (not a re-press) & a few thousand other of these plastic round things rolling around. We're booking regularly with 6-8 bands for $4 to $6 door. Send demo & info for shows in Boston, New England & northeast. PO Box 382288, Cambridge, MA 02238.

MAXIMUMROCKNROLL classifieds

BACKWARDS MESSAGES. Do you have any? I have ways to make and "decode" them without damaging tapes. For more info, send 2 stamps and $1 cash to Joe Miller, PO Box 10411, San Jose CA 95157.

PUNK, PULP POETRY noir from Bill Shields and Jay Marvin. Get your copy of Two Brothers Under The Same Blood Soaked Cover for $6.00 delivered. Make checks payable to MBY Strange Press, PO Box 72229, Roselle, IL. 60172.

NJ, NY LOOKING FOR PLACE to stay summer '94. Preferably Bergen Co. NJ. Can help pay rent. Only need corner for sleeping bag, have guitar, bass. Band? Like punk (what else?). Am 25, college student. Write! 526 W. Main, Kent, OH 44240.

1945 MODEL CAJUN CONVICT, male, 6', 185 lbs, blue eyes, brown hair and beard. 2-tour 'Nam vet. BS in social studies. Insterests: Politics (Anarcho-libertarian), religion (agnostic), geodetic domes and other bucky fuller inventions, computers, phone and mail sex, most things technical. Music: Mediterranean (Spanish, Arab, Israeli, Turkish and Greek), hard rock, folk, bluegrass, New Age, Afro-Pop. Denis Roussel, A181-175, POBox 740, London, OH 43140

LOOKING FOR STAR WARS stuff. Figures, accessories, books, music, artwork, interviews. Anything dealing with the Star Wars trilogy. Send list & prices to: Kevin, 7660 Briarmeadow Ln., Columbus, Ohio 43235

QUEER PUNKS! Fags, dykes & bisexual please write to us. We are a loose collection of queer male & females. Crippled Puppies, P.O. Box 5374, Garden Grove, CA 92645-0374.

QUIET RIOT. Leg warmers. Ghettoblasters. Live Aid. We are obsessed with the 80's, and are doing a zine dedicated to our beloved 'cheese' era. Whether you were a Madonna-wanna-be, a breakdancer, whatever, we want your submissions—personal stories, memories of fads, events, etc. The 80's are coming back—and we're ready to rock! Lisa, 42834 Ravensbourne Park St., Fremont, CA 94538-3948.

FUCK GRUNGERY POSER types! I'm living in Washington near Tacoma and Seattle and can't find any hardcore's out here. What the fuck is wrong with this area!? If you live here or nearby you better let me know! Wally Young, A-14 Eng BN/Ft. Lewis, WA 98433. If you're racist, sexist, homophobic, or a druggy, don't bother!

I'M A 23 YEAR OLD male who's into female punk bands, English females, gothics and anything from beyond. I also love to get mail and meet girls. All letters will be answered. Hamilton, 35-30 94 Street Apt. 2E, Jackson Heights, NY 11372.

MIKE BULLSHIT, I left your address in Germany! Sorry! So send it to me again. Wally Young, A-14 Eng BN, Ft. Lewis, WA 98433. Everyone else watch out for the up coming issue of Hating Society Zine. Don't listen to what MRR said about it. Think for your selves! Fuck hardcore profit makers!

LOOKING FOR A GIRLFRIEND age 13-15 who wants a lasting relationship. Should be ambitious and not afraid to do things like go to underground concerts and have sex. I'm 5'6", age 14, with bleached hair and earring. Like bands such as Pavement, SBC, KMFDM, Pennywise, Front 242, Slapshot, and Spore. Jeff O., 3711-22 St., San Francisco, CA 94114. (415)826-5565.

WRITERS! Now looking for all types of youth culture oriented writings for a book publishing thing...novels, essays, journals, poetry etc. Write to: New Forum Publishing, 476 E. South Temple #175, SLC Utah 84111.

X BREAK FREE X fanzine #1 is out now. Int. with Entity and John/Undertow. Tons of writings, pictures, and sXe attitude. $1.50 ppd. Act now to get a very ltd. collectors edition. It will rock your world. To: Chad Rugola, PO Box 153, Allison, PA 15413.

GROUND ZERO distributionis in the house! Bands, lables, zine editors and bootleggers send samples and rates of 5 or more. Will distro. demo's, records, CD's, zines and whateers else you got. HC preferred but anyone who sends a sample will be considered, Foreign samples welcom. Write for current sale list, stamp appreciated. To: Chad Rugola, PO Box 153, Allison, PA 15413.

MISSING PET POSTERS. Send me one and you get a free book with over 50 others from around the world: Pas de Chance, P.O. Box 6704, Station "A," Toronto, Ontario, Canada M5W 1X5.

WOMB-IN'S FESTIVAL... We, the 805 sistas, are looking for pro-ovary bands, films, spoken word and poetry performers to participate in our May 1st festivel in the Santa Barbara area. If interested, write: Danielle, P.O. Box 11658, UCSB, Santa Barbara, CA 93107.

KONNICHIWA Japanese punks! I will be moving to the area of Kamakura-Kanagawa in August '94 and need to know where to see shows, eat cheap, and trade records. If you can help write Paul, 60 Denton Ave., East Rockaway, NY 11518. Domo arigato gozaimusa.

MANIC PANIC HAIR COLOR! 32 outrageous shades! reds, yellows, blues, purples, greens, and more! semi-permanant/not tested on animals. Send SASE for color chart and order form. Wholesale inquiries welcomed. Tish & Snooky's Manic Panic Hair Color, 321 E 9th St. Dept. E, New York, NY 10003. (212)254-5517.

SKINNY PUNK (kinda punk, kinda skate, kinda hip-hop, kinda flipped out) wants a totally butch, stocky (thick raw mosh/skank cop-chasing muscle, not fat) 18 to 25 year-old (I'm 22) Chicago-area (I don't gotta car) hardcore punk guy for a long-term, monogamous whatever. Gimme a call (Leave a message—I don't actually answer the phone): (313) 334-2415.

SLACKER MAGAZINE #1—out now! DIY-related articles, underground music reports, reviews, literature, art/comix, essays, the Western Maryland music scene, and more! Any contributions welcome, esp. demos/music. 4'x4' ad spaces available for $2-send ad copy w/cash. $2/issue, $20/year (12 issues). Slacker, 6530 Coffman Farms Rd., Keedysville, Maryland. Send well-concealed cash!!

PUNK T-SHIRTS! Abrasive Wheels, Amebix, Anthrax, Anti-Cimex, Ant—Pasti, Anti-System, Axegrinder, BGK, Black Sabbath, Conflict, Crass, Crucifix, Crude SS, Deviated, Instinct, Dirt, Discharge, Final Conflict, Flux of Pink Indians, Gism, Gonads, Icons of Filth, Oi Polloi, Rudimentary Peni, Slits, Subhumans, Varukers, Vice Squad, Wretched, X-Ray Spex. $8 ppd USA/$10 ppd world. Cash or money order c/o Todd Ciavarella. Printing available for bands, artists etc. Patches, stickers, shirts. PO Box 20875, Tompkins Square Station, New York, NY 10009.

HELLO. MY NAME IS CARSON and I'm a really dumb boy who likes to watch his mail box fill up with letters, zines... whatever. I like Rocket From The Crypt, Unrest, Superchunk and Edvard Munch. Write me and tell me something new. Dumb Dumb Carson Boy, Post Box 854, Havelock, NC 28532.

AUSTRALIAN GIRL, 24 years old travelling to San Francisco in May this year. Into Neurosis, No Comment, Assuck, Drop Dead etc. looking for contacts in SF and elsewhere in USA & Canada. Write to Jo, 1 Hugo St. Chippendale, N.S.W. Australia 2008.

WESTERN NEW MEXICO UNIVERSITY—I'll be going there in 1994. Seeking people to start band or whatever in Grant County area. Ska, Oi!, grindcore, hockey, Assuck, Rhythm Collision, Jap and European punk. bob, 6017 Charing St., San Diego, CA 92117.

VEGAN, ANTI-AUTHORITARIAN wants correspondence from intelligent individuals anywhere. Write to: Chris Anguish, 3569 Falcon Ave., Long Beach, CA 90807.

WANTED—Hardcore females world wide posed in: lingerie, swimwear, minis. Sex magazine journalist will pay to $5.00 per. Send sexciting sample(s), physical data to: R. Michael Smith, PO Box 618-90A4226, Auburn, NY 13021-0618, USA.

MAXIMUMROCKNROLL classifieds

FUCK OFF TO Robert Cleveland at 1705 Gateway, Middleton, Wisconsin. I was with Jason the day he went to the post office. And yes he did mail you your fucking Assuck along with something else. If you had a fucking problem you should have wrote Jason back instead of trying to stir up shit with the entire world-you fuck!

I WANT TO HEAR from you about as bad as you want to year from me, but write to me anyway. WM, 22, new to Seattle looking for people to hang out with and penpals. Into old Rollins stuff, DK's, Poison Idea, classical, jazz, anarchist lit, want to set up pirate radio station, play tuba, and masturbate. I'm incredibly lonely and I want to hear from any/every one. All letters answered! Charlie Brown, 1111 E. Jefferson St., Seattle, WA 98122.

JUST SAMPLING: 24 pg of thought-stirring poems from Paul Weinman and distorto-surrealist drawings of Blair Wilson. $2.50. Also: Mouth Full Of Flesh—Weinman chap split w/Cynthia Hendershot. 20 pg of call-and-response poems for $2.00. Kurt Nimmo—Sunflowers of Van Gogh: 17 pg of stories. $1.75. All featured in Driver's Side Airbag. Write for info. Mike / Undulating Bedsheets Productions / PO Box 25760 / Los Angeles, CA 90025.

IF YOU'RE TOURING Arizona and you need a cheap place to camp and hangout with others in the scene, I've got the perfect place for you...I own 5 acres of desert land and I rent sections of it for $25.00 a week...if you want to reserve a section for your future visit, mail $25.00 for each week you plan to camp: Include names of people in your party and the dates you plan to stay. (The $25.00 covers as 1 to 5 people)...I'll mail back a map of how to get to the spot. And in case anyone asks when you arrive, I'll mail you a receipt showing your payment and names of people in your party...Mail to: A. McLain/PO Box 86217/Phoenix,AZ. 85080.

S. ATLANTA AREA. Really looking for new friends who have some of the same likes: music, anything. I'm really bored, would love to meet some (fun punks) over 18. I am into NoFX, Screeching Weasel, Jawbreaker, Greenday, and a lot of sub pop bands. I know someone's out there. Please write! Brent 330 Edna/ Stockbridge,GA. 30281.

HI! I'M DOIN' THIS LITTLE ZINE thing called Geekgirl. Problem is, I'm poor and have no friends so send zines, letters, music to review, etc. and be my friend. Free ad space available-write for details. #2 due in March for 2 stamps or 50¢ or trade. Write Geekgirl/PO Box 1957/ Pittsburgh,PA. 15230-1957.

FIRST ISSUE, Tara and her Legions, poetry and love for a stamp. Rodney W., 102 Rose Ave., Crane, MO, 65633.

EROTIC BODY PLAY. Hardcore techniques, advanced erotic practices: Tantric sex, prolonged and multiple orgasms for men and women, bondage, dominance and submission, eroticv rituals, piercing, fire, electricity, leather. Special rates for long or outdoor sessions, energy exchange negotiable. Will travel to do workshops. Call Buddha (616) 365-1109 to reserve your body play session, or write 3332 College N´/Grand Rapids, MI. 49505.

I'M UGLY, LONGHAIRED, AND HAVE A SMALL PENIS. I live in a shitball town, ;and really don't like people who are rascist. I like ska, punk, rap, and anything else that sounds good. P.S. I hate the grateful dead. Girls only. Merl/823 S. Beston/ La Grange, NC.28551.

I WANT: EVEL KNIEVEL merchandise and toys, prank phone call tapes, good quality MST3K episodes, TimothyLeary/ G. Gordon Liddy debate fliers or posters, Howard Stern LeRoy Neiman print, "Avenging Disco godfather" movie poster, Rocket from the Crypt 7"s, James Brown and Parliament/Funkadelic show posters, Answer Me! #1, Schooly-D records and posters, issues of Neat Stuff, and the heads of Stone Temple Pilots. Joe Hunter/PO Box 671273/Dallas, TX. 75367.

YOUNG FILM MAKER wishes to create dramatic/sattire punk rock film. Have limited funding, but talented artists. Bands/actors/screening houses send your stuff (video VHS cassette of what you can do along with your demands). Oedipus, 2915 15th Ave., Regina, Sask, S4T 1S8.

HEY SHITHEADS - Buy our sarcastic, sexually explicit zine, $1 + 1 stamp. Please no one under 18 years of age, wink wink! Big Misstake, PO Box 523, Manlius, NY 13104-0523.

MALE DESIRES CONTACT with intelligent females. I'm into everything from Boston to Supltura, punk included. Love Brittish wit. Send letters, tapes, pictures. Hell, send video tapes, be nasty, I don't care. I want to meet new people. Fred "Derf" Shutts, 1208 S. Capitol, Pekin, IL 61554.

SEND ME MAIL! send me anything. 22 year old male seeking friends/penpals to exhange thoughts, tapes, or whatever. I'm into lots of bands, insomnia, and Dr. Pepper. I promise I'll write back! Shawn Gates, 2307 W. North Ave. #3, Chicago, IL 60647.

SKULLS, SKULLS AND MORE skulls! I have alien skulls with eyes and tongues or just eyes or just plain! (too cool...). Also have hands and various bones. And for those of you who lacking smarts, I also have brains! Other stuff too. Everything adult size except for alien skull, it's the size of your average fist. Plain skull= $5.00 ea. add $5.00 more for eyes (real glass) and tongue! (to fucking cool!) or write to: Parts, 2018 S. 1st St., Milwaukee, WI 53207 USA

BI/QUEER MALE shy moody modern primitive pagan shaman poet tattooed writer woodworker musician sex magician sci-fi/fantasy nut into music books creativity lust tribal drumming rituals Crash Worship camping Pleasure Hakim Bey TOPY Celtic Gaery lore howling at the moon unity of body and spirit gardening exploring people intimacy bodies sould hearts. Gabriel, 750 La Playa, #716, San Francisco, CA 94121

DISCOVERED PUNK. You have no-one. Not very: smart, opinionated, articulate. All other punks are already established with their friends and ideals. Angst, acne, doubt, shyness etc. keep you from meeting people. Isolation is driving you crazy. Mee too! Into, VU, Stooges, Ramones, etc. Males/females especially hispanic punks write! R. Quiroz, 12121 Raley Drive, Riverside, CA 92505

WHITE MALE, 29 YEARS OLD and free needs a girlfriend who can handle thinking, experimental and conventional musics, taping shows, staying clean, road trips, woods walks, museums, the perfect pizza, passionate sex, romance, poetry, making music, cooking, starwatch, fireplace, cool discussions, journals and diaries, trust, compassion, hanging out. Please no drunks, drugs. Thanks! Frank, PO Box 3865, Frederick, MD 21705-3865.

HELLO THERE! I AM LOOKING for episodes of the Young Ones. Remember that show that was on MTV years ago, it had that real fuckin punk guy with the stars embedded in his forehead? Anyways, I am willing to pay, trade, whatever, just help me find this great show. Ryan C., 913 Spring Street, Santa Rosa, CA 95404.

READ IT! EAT SHIT #7 out now. Loadsa articles on the fight against the system, graphics, reviews and interviews with NoMeansNo, Blaggers ITA and Corpus Vile. Send 30p & S.A.E.. Unless you state otherwise, each zine will come with the massive DS4A newspaper sized catalogue, so get in touch. Dave, Box 8, 82 Colston St., Bristol, Avon, UK. Fight the power!

WHAT THE FUCK!? Isn't there anyone in this whole fucking town to hang with? I'm fed up! I just don't fit in here. I've been here since May '93 and still no real friends. Any female or male punks in this (or moving to this) area to hang with? I'm dying to know. Write or call Dean, HCR9 308 Lakewood Drive, Branson, MO 65616. (417) 338-8323.

I'M MAXWELL, into punk, industrial, art, S/M, bondage. Like minded girls and others write PO Box 7853, Citrus Heights, CA 95621.

DO YOU LIVE in Berkeley or San Francisco??! I'm looking for roommate(s) in the Berkeley or San Francisco area. Boys or girls...it doesn't matter. Adrienne, 2965 Elm Avenue, Morro Bay, CA 93442.

MAXIMUMROCKNROLL classifieds

FREE ADVERTISING for bands, zines, record labels, etc. Need ads for a zine I'm working on. Also interested in contributions. Send your shit to me. Jeff Woods/15 Hemlock St./Manchester,CT./06040.

MY BOSS the benignly smiling young hitler supervises my breathtaking descent into the proud southern traditions of cruelty and ignorance but I'm a marxist goth with a secret agenda...other survivors and hopeless romantic poet guitar bashers godesses of love death metal tape trader types please contact Rodney W., 102 Rose Ave., Crane, MO, 65633.

A DIRTY JOKE. Drinking Great Western beer. Sexless vegetable head kids. Prophecies? Nah, just skincrawl. Best damn music of the 90s. $3 cash or m.o. will prove it. Lee Boyd, 808 Spring Street, Jamestown, NY, 14701.

BAD POOTS zine issue #2 needs contributions. Send anything. #1 w/Psycho & Act of Faith interviews ordered with 2 stamps. Quadihacha 7", melodic hc $3 US, $4 world. We will print everything (ads, promos, your ass) if we like it we'll print ads. Will, 7236 Thornhill Lane, Atlanta, GA, 30328.

HELLO. I will be visiting the Toronto area on May 19-22. If you know where any independent record stores, punk clubs, or skate parks are write me: Jeremy Harris, 204 Eric Ln., Benbrook, TX, 76126.

PUNK COUPLE travelling to UK, Amsterdam and Germany. We're wanting correspondence with people who can help us find things to do, places to stay and beers to drink. We're vegi and we like listening to Neurosis, smoking pot, and little kitty cats. Nanci & Mike, 708 NW 20th #209, Portland, OR, 97209.

2 23 YR OLD MALES visiting NYC late summer '94. We wanna meet / visit / laugh with any fellow anarcho-soya types. Lets communicate. We love you crazy yank types. Make our day and write us about shows, fun and any demos, gatherings, etc. We dig Assuck, Rupture and all "dis/noise/brutalcore." Craig Anderson / 284 Union Grove / Aberdeen / Scotland / AB1 6QT.

TATTOO MAGAZINES: Skinart #'s 5, 7-14; Tattoo Revue #s 22, 24-31; Skin & Ink #s 2, 3; plus other special issues. Back issues are usually $6 from the publisher by mail, I sell them for $3.75 each postpaid, 4 or more $3.25 each. I can also do trades of various items (call 313-650-2370). Jason, 123 Woodward, Rochester, MI 48307.

17 YEAR OLD punk looking to correspond with punk girls and girls who just want to have sex threw the mail send anything pantys nud photos. Send to Brian 1632 Muhlenberg St/ Reading, PA. 19606.

10 THINGS ZINE: Issue #7 out now! The Didjits, Hush Harbor, The Jesus Lizard, Kent 3, Zipgun, Catfood, top 10's, scene reports, columns, tons of reviews and more. $1.50 cash/stamps US, $2 Can/ Mex, $3 world. 1407 NE 45th st. #17/Seattle, WA/98105.

CORRESPONDENCE WANTED: Psychi terorist demands mail. Anyone into germs, Fuzagi, Queers, John Cale, Bulimia Banquet, Iggy, Surfers, Rollins Band, trading tapes, flyers, going to gigs, beer, sexual corruption, transcending insanity, fake tattoos, etc. Write: Martin Mrava/PO Box 3743/Fullerton, CA/ 92631.

THE S.F. DRUNKS are currently looking for other softball teams to play in the Bay Area. Fun, non-competitive days in the park with kegs nearby. We'll take anyone on...straightedge crews, East Bay types, touring bands, consider yourselves challenged. Damon, (415) 863-3707.

CHANGE ZINE #3 OUT NOW! Rancid, Cows, SNFU, Black Train Jack and Spring Heeled Jack, plus tons of photos and reviews of all kinds. 56 pages, fullsized: $1 ppd! Still available: Change Zine #2 (with the free 7" featuring Bob Evans, Ricochet & SmackHead), plus interviews with 7 Year Bitch, Worlds Collide, Bob Evans, Mule, Janitor Joe, Mind's Eye, Ricochet, and Rain Like The Sound Of Trains. 68 pages, fullsized only $2 ppd. (!) Trinity College #904 Hartford, CT 06106.

RECOVERING ALCOHOLICS AND/ or adicts: I'm an alcoholic/adict who's learning to live clearn & sober. I'd like to reach out to others like me who're into "alternative" music (punk, etc...). We could share ideas on life, sobriety, the underground scene, AA, NA, etc...Nathan L, 1232 1/2 F. St., Reedley, CA 93654.

ANYTHING YOU WANT on a bumpersticker! Let 'em know what you think. Phrases, slogans, jokes, political statements, band names, etc. Typewritten or neatly printed copy. Specify B&W or color. Only $2 ppd. Dennis Enterprises, Dept. B, POB 443, Owosso, MI 48867-0443.

I NEED A GIRLFRIEND! I'm a sensitive 17 year old punk into PIL, GG Allin, Sid Vicious and the Sex Pistols, X Ray Spex, sick movies, Film Threat, William Burroughs, Charles Bukowski, Richard Kern, Nick Zedd, John Waters. Write me and I'll send you a picture. Justin Gregorits, 101 Harrisburg Pike, Dillsburg, PA 17019.

I'M A LOOSER, 17 y/o male seeking female penpal. I'm a musician into Ned's, Lemonhads, Greenday, Bad Religion just trying to cope with being in a boring town, please write. Xavier, 60 Macon St., Sayville, NY 11782.

SMELLY T-SHIRTS 100% punk silk screened quality t-shirts. lowest prices in bay area highest quality. send for a price list, p.o. box 16191, San Francisco, Ca. 94116

EUROPE-ME AND MY GIRLFRIEND are traveling in Europe from begining of June to begining of August. We're looking for places to sleep, vegetarian food, hardcore gigs and meet cool people. Want to go to England, France, Belgium, Netherlands,Deutschland and maybe Sweden. No racisthomophobicsexistnationalist, please write us. Kian and Chantal/ PO Box 51003/ 316 St. Joseph est/ Quebec, QÇ, Canada/ G1K-827. Phone: (418)694-0301.

ATTENTION READERS! Anarchist Grabbag-assorted anarchist books and pamphlets, good condition, various themes ranging from classical Kropotkin to modern day direct action: communes, squatting, IWW, Russian & French revolutions, anarchosyndicalism, Malatesta, Bakunin, Chomsky, etc. 30 books+10 pamphlets. Total package for sale: $125.00 includes postage and handling. Send for complete list of titles: Anarchist Grabbag, 350 Loma Terrace #D, Laguna Beach, CA, 92651

I LOVE GETTING MAIL. Send me zines, pen pal letters, saucy porn poetry, whatever. I dig Shadowy Men, Tom Waits, Superchunk: TouchNGo, the Olympia scene: Film Threat, Hong Kong cinema. Moving to Rochester, NY soon and especially want to meet cool people from there. No gothics, please. Also want to trade HK, Argento videos, Josh, 3151 Vawter School, Columbia, MO 65203.

ROOMMATES! Moving to Gainesville, FL in mid-August and need tolerable roommates. Into veganism, Nation of Ulysses, Rorschach, jazz, 1.6 Band, Born Against, Hoover, Iceburn, Downcast, U.O.A., etc. (904)686-1891 or Jason Fogaros, 4205 Mariner Blvd. Suite 201, Spring Hill, FL, 34609.

NOBLE SAVAGERY. I aim for it. If your soul's not crushed despite society, then myself, seriously addicted to Iggy Pop, punk, pristine minds, would like your correspondence. Into genuine radicalism, beauty, obliterating negative emotions, idea stimulation. Hey, I'm trying to do what's right! Individuals anywhere unafraid to be themselves write. Fuck inertia. Tony Sanders, 9 Maidstone House, Laguna Estate, Gibraltar.

WE MUST END this hate! We must begin with compassion and knowledge. New 24 page zine dedicated to the distribution of knowledge, spirituality, veganism and the Supreme Personality. Learn to live with yourself and others without trying to kill them as they sleep. Send $1+stamp to: Bhakti, PO Box 33, New Berlin, PA, 17855.

MAXIMUMROCKNROLL classifieds

VOLUPTUOUS HORROR OF KAREN Black, most shocking t-shirt ever! R. Kern photo, as seen in Hustler. Blk, 100% cotton (L,XL), $'15.00 p.p. plus GG Allin, human bones and videos. $2.00 or home porno pix for catalog. Empire of the Damned/PO Box 20360/ New York, NY./10009. Any questions, problems, please call. Scott Mayhem (212) 995-2713.

SEATTLE-I'm going to be there in June. Looking for people to show me around the area. Also, looking for pen-pals. 17, and into: Misfits, 7 Sec., TSOL, Crass, and Germs. Will answer all letters. Bryan, 2585 Creekview Circle, Orlando, FL, 32765.

SERIAL KILLER T-shirts and Human Freaks, Cult/B Movie, Pagan/Satanism, S&M, Gothique and much more. Shirts $25 each plus $3 s&h. Coolest designs, highest quality. Catalogue $2 to Cult-Tees, PO Box 46191, LA, CA 90046 USA.

HATE EDGE ISSUE #1 out now! with frustrated, spiteful, hateful writings about everything. We want to review, labels send tapes, vinyl, demos, anything (no emo-shit). Bands interviews available, write Hate Edge, 2811 Jarvis Circle, Palm Harbor, Florida 34683 c/o Thom

EGG TV-110% pure twisted cult low budget humor for the not so high tech mind. Cable TV at its lowest. No PC here. Available in NYC and new Jersey now but $12.00 gets you a VHS tape and t-shirt (XL). Imagine something to offend everyone. Egg TV PO Box 166/ Green Village, NJ. 07935

TWO GERMAN women working at the Encinitas (near San Diego, CA) day hospital from August till October are looking for a home or a place to stay. We like hardcore music, blues, mountain climbing, skating, traveling and meeting new friends. If you can help us write to: Belle Neher, Fehrenbachallee 8 Z1.713, 79106 Freiburg, W. Germany. Tel: 0761/278893. Thanks a lot for your help!!!

HEARD CHET? Shit your pants? You're not alone! 90% of buyers have reported shitting their pants from laughing. This has prompted this disclaimer: "Chet is not responsible for bodily functions or underwear discolorization." Can you handle it? 3 tapes, $6.00 each, no checks, 90 minutes each. to JT, 12140 Central #107, Chino, CA 91710.

CUSTOM FILM DEVELOPING-Tailored to your specific needs. Send black and white film to be developed-then I send you a sample sheet. You select which prints you want and exactly how you want them-enlargement, cropping, size, contrast, etc. Excellent for zines and bands. Perfect quality and real cheap prices. Send film or inquiries to: Jesse, 206 Ridge Trail, Chapel Hill, NC, 27514.

I ONLY WANTED something to do but hang around. Dumpster diving and burning buildings. Send a photo...any photo. Two "Hollywood Girls" looking for proof positive...will respond, Amanda or June. 808 S. DePeyster, Kent, Ohio 44240.

RORSCHACH & GERN Blandsten Records are looking for Rorschach pictures for their CD color or b&w. Will pay for pictures used. The uglier the better. Send contact sheets or anything to 305 Haywood Dr., Paramus NJ 07652.

I AM TRAVELING alone to Europe this June. If you know anyone (or are someone) in Amsterdam or Prague that can help me get introduced into these cities (local bands, places to hang out, place I can work) or anyone w/a floor I can sleep on then please write: Tracy, 743 Santa Rita Ave., Los Altos, CA 94022.

NYS MAN 31 wants woman for relationship? Stay in City, Hunter and New Paltz. Artist, bandmember, taxi driver, electronics tech. Attractive intelligent, medium sized big guy. No smoking or heavy drug use. Al, RR2 box 163b, Accord, NY 12404.

I AM GOING to Germany in the summer and would like to correspond with someone there I could stay with or anyone who could help me. I am a nice male into punk and goth who will not leech and I speak some German. Chris Bishop, 2591 Sandtown Rd., Marietta, GA 30060.

OSTENTATIOUS, SILLY, and bored girl looking for Tulsa-area boys and girls to hang with. Into: Crimpshrine, Bikini Kill, Bratmobile, Screeching Weasel, Cupid Car Club, Piaf, Chevalier, Callas, Fuzz-zone, coffee, plaid, shoes, "The Merry Widow Waltz," Warhol, and film (10's-60's Hollywood stuff, Pabst, Renoir, Von Stroheim, Godard, Renais, Hitchcock, etc. etc.). Jenny / 18309 W. Anderson Rd. / Sand Springs, OK 76063.

READING FESTIVAL!!! Student traveling to England this summer wants to meet people and find places to stay. Need info on record shops, places of interest, or if you just have something to say (pen pals). Write: Mike, 298 Drake Drive, North Tonawanda, New York 14120.

SUBMISSIVE MEN, TV's preferred: Is it so wrong for me to act out of emotion rather than cold-hearted logic all the time? Is it wrong for a mistress to love her slaves? Is it wrong to see the beauty of tears, reddened flesh, quivering lips? Tired of people who think physical is the only domination. M. Death, P.O. Box 155, Glassboro, NY 08028.

SELL DON'T SHOOT! Help spread the word that there are good comics out there while amassing cash. Don't Shoot! is available for $1.50 per issue, in quantities of 10 or more of the same issue. Write Jef Taylor, 140A Harvard Ave., Box 308, Allston, MA 02134.

SPECTACLE MAGAZINE is a xeroxed zine with punk music, interviews, politics, art, essays, opinions, and much more. Issue one is 64 pages and is only $.29 stamps ppd (not $2 like the review in MRR #130 said) #1.5 is 40 pages and comes with a 90 min/22 song tape of studio music by the band Drain from Little Rock, AR. ($2 ppd) #2 should be at least 64 pages and out by now (also two stamps) Communicate or contribute to: Theo/29891 Ga. Tech Station/ Atlanta,GA./30332.

ANGST ILLUSTRATED FANZINE. Fucking excellent zine of slacker life" Factsheet 5, "Wacky" MRR blah, blah, blah. To see what the hub bub is about, send $1 and 2 stamps to Chris/3605 Wruck Rd/ Gasport, NY./14067. Hi Mike!

SLINKY DUZ DISTRO! bored suburban youth starting a distro thingie-anyone interested in world-wide (or so) extra hip distribution of zines records or whatever write to: Slinky 23 North Street/Collinsville, CT./06022.

STILL INTERESTED in meeting SXE people from Mass. area. I'm SXE, vegan, into Manliftingbanner, Chokehold, etc. Also looking for people to correspond with. I have tons of pics up for trade. If you can help with half-toning write and Il will send you $'s or trade pics. Anthony W./28 Country Club Ln./ Merrimack,NH/03054.

TOURING BANDS AND EVERYONE: The Downtrodden is a collective group of young folks adamant on promoting fair priced all-ages shows in the Kansas City/Lawrence area. If you are headed through the Mid-west, would like to or are simply curious please write, call, or send us something. PO box/3932/Lawrence,KS/66045. (913) 469-8656.

HEY BUTCH GUYS: I'm a skinny punk (mostly new school), 22, sorta straight edge, looking for a totally butch hardcore-punk kinda guy (short, stocky, thick moshing/skanking/cop-chasing bulk) (raw muscles, not fat), short dark hair, sideburns, etc. 18 to 25, Chicago area only, who's into skinny guys, for friendship/relationship, whatever. Leave a message (I'll call back): (312) 334-2415.

SUBMIT! Comic artists! Be published with dignity in Don't Shoot! It's Only Comics. You retain all rights to your material. Send photo copies to: 140A Harvard Ave., Box 308, Allston, MA 02134.

HEY. WRITE ME A LETTER. (Life? the Universe? Anything?) Maybe starting college this fall in Boston. Lousy guitar player. (Life) influences - coffee, Patti Smith, Oscar Wilde, the Clash, XTC. Kathryn, PO Box 559, Livermore, ME 04253

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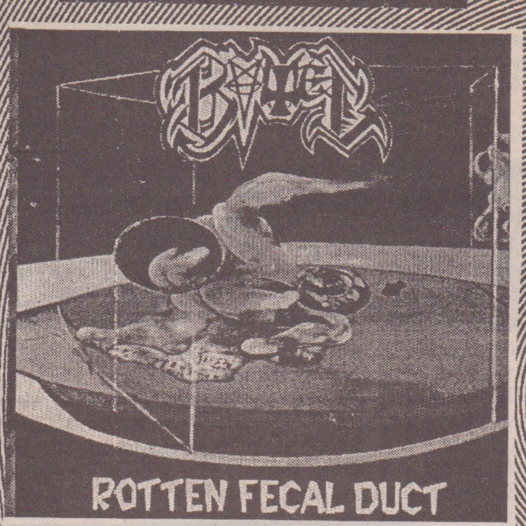

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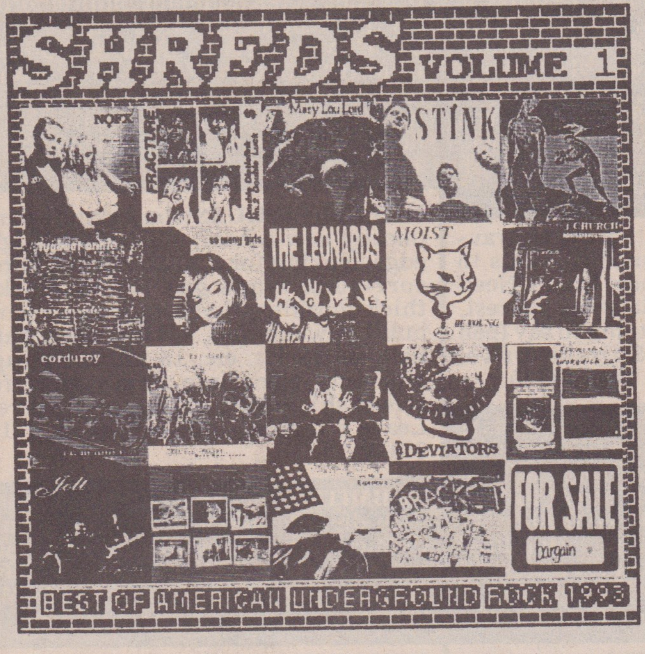

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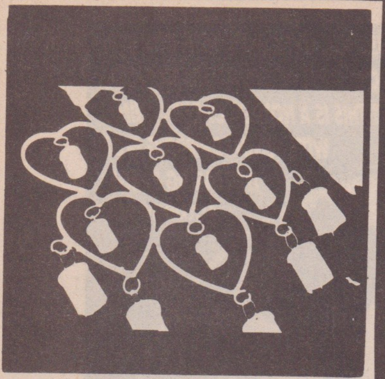

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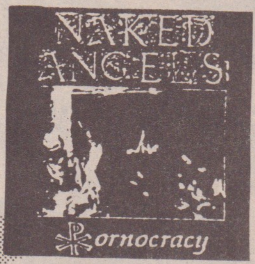

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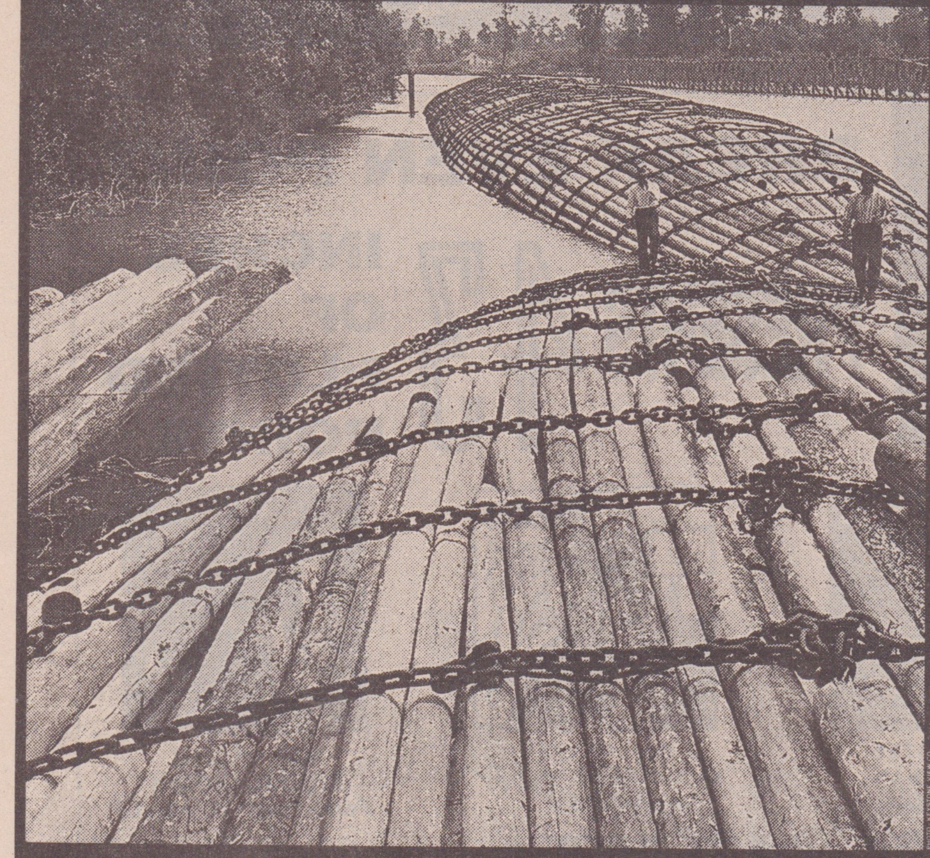

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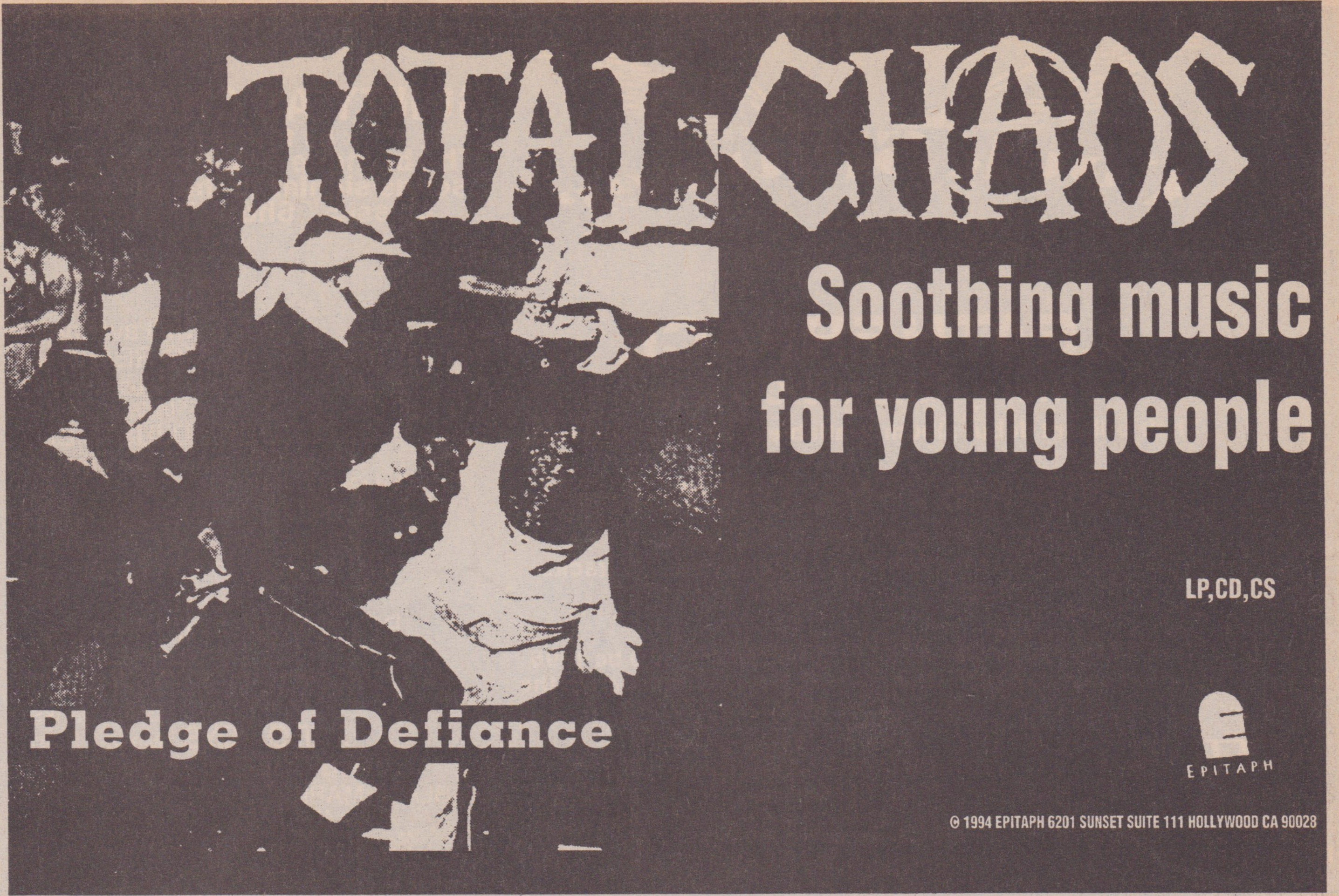

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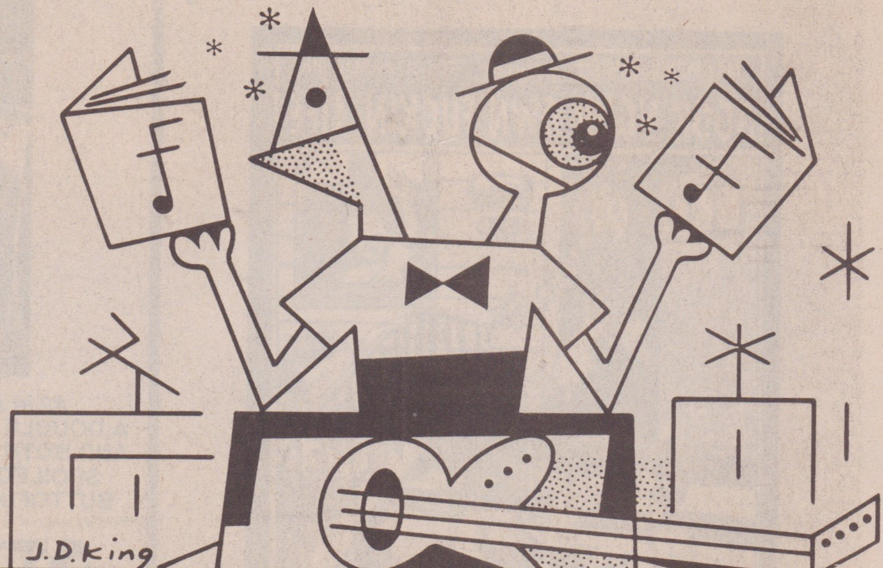

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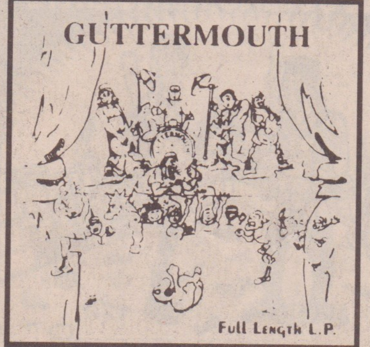

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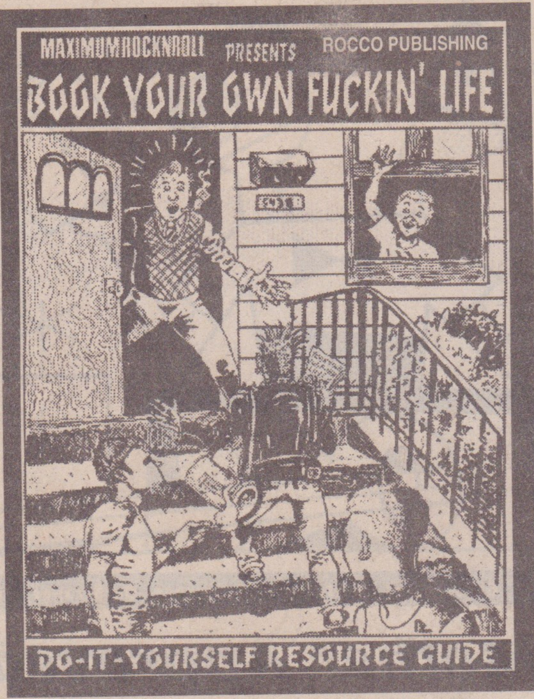
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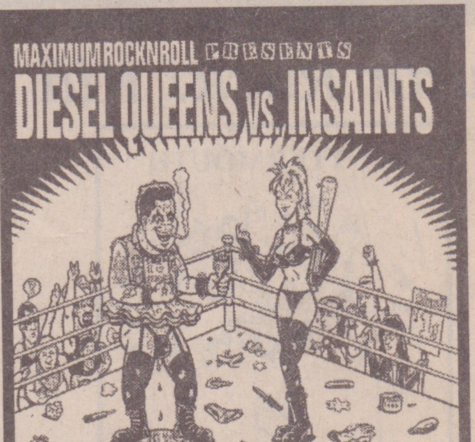
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